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ANNEX

WAYS TO TEACH ENGLISH

BY

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FOREWORD

This book is intended both for students preparing to teach and for all who are teaching English. It deals with the principles upon which effective teaching of English must rest. As these principles are much the same for primary work and for high school work, differing at these extremes in degree rather than in kind, the constant aim has been to make it of practical value to teachers in the grades, in junior high school, and in high school; even its illustrative material has been chosen with these wide limits in mind.

The book does not aim to present a definitely planned, carefully organized course of study for any special field, although definite references to such courses are given. Its purpose, rather, is to present a helpful study of fundamentals on which can be built really successful English teaching.

The book is called *Ways to Teach English*. Perhaps a few of the ways within its covers are my own; most of them are certainly borrowed, many from unknown persons whom I can thank only in this general way. To Miss Haliburton and Miss Smith, authors of *Teaching Poetry in the Grades;* to Mr. C. H. Ward, original and fearless in his writings on English; and beyond all others to Dr. L. A. Sherman, of the University of Nebraska, guide, mentor, and friend for more than a generation, I have pleasure in acknowledging such indebtedness as no words of appreciation can repay. So, too, I wish to thank the authors of the many excellent books on the teaching of English to which,

in numberless places, I refer students of this book. Their many "ways" add greatly to the value of the book.

For five years my colleagues and I have used the book in mimeographed form. What the book now is is, in many places, due to their helpful suggestions and criticisms, and to the criticisms of hundreds of coöperating students. To all, both colleagues and students, my cordial thanks.

The quotations from Hawthorne, Whittier, Higginson, Lowell, and Holmes are used by permission of and by special arrangement with Houghton Mifflin Company, for whose courtesy appreciation is hereby voiced. Thanks are due also to the Macmillan Company for permission to use Wordsworth's "March" and the selections from L. H. Bailey's *Nature Study Idea;* to G. P. Putnam's Sons for the quotation from *Boys of Other Countries*, by Bayard Taylor; to Frederick A. Stokes Company for the stanzas from Alfred Noyes; to Charles Scribner's Sons for the selections from Stevenson and from Richard Henry Stoddard; to Little, Brown and Company for the lines from Edward Everett Hale's *Man Without a Country;* to the Century Company for the extract from John Muir's "A Windstorm in the Forest," to Doubleday, Doran and Company for the quotations from Gene Stratton-Porter's *A Girl of the Limberlost;* to Alfred A. Knopf for the lines from Willa Cather's *A Lost Lady;* to the estate of Henry Holcomb Bennett the lines "The Flag Goes By"; and to the F. A. Owen Publishing Company for the selections from the pedagogical material of the editions of *Macbeth*, *Julius Caesar*, and *Hamlet*, published in the Excelsior Literature Series.

T. C. B.

Slippery Rock, Pennsylvania
April, 1930

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WAYS TO TEACH ENGLISH

CHAPTER 1

INTRODUCTION: THE PROBLEM

The teaching of English should do several things for boys and girls. First, it should give them considerable power of self-expression; that is, power to think clearly and to say simply and effectively, either orally or in writing, whatever they have occasion to say, but primarily to express their own thoughts and feelings. Next it should give them power to appreciate literature; that is, power to get from the printed page all that was in the author's mind and heart when he was writing, much of which is not in the words themselves but is between the lines—suggested, not said. Finally it should give them habits of accuracy in both oral and written work and so thorough a mastery of a small body of grammatical and rhetorical principles that each one will be able to say with confidence, "That is right, and I know it is right."

Most experienced teachers of college freshmen know that too many in each entering class lack a mastery of the English fundamentals which should have been acquired by the end of the junior high school. They are unable to write the possessive case correctly, err lamentably in the use of quotation marks, misspell *all right* and insist that their teachers have taught them to spell it as one word with

a single *l;* they regularly use *of* instead of *have* in writing such an expression as *could have*, know little of the use of commas, capitalize and punctuate phrases and clauses as sentences, lack mastery of any standard letter form, have but little understanding of the efficient use of the dictionary, are unable to stand before a class and talk interestingly for three minutes about a familiar subject, have little idea how to begin effectively a friendly letter or a simple newspaper "story," and not only lack the reading habit, but wonder just why any one should deem it worth having in these days of "movies." Further many regularly say "it don't," and some say "ain't" and "I done it."

It is not college work to train freshmen to the habits of speech and of writing to which they should have been trained in junior high school or earlier, nor is it high school work; and in general neither the high school nor the college deems it wise to take time to develop habits of oral and written accuracy. The result is that many high school and even some college graduates go through life handicapped by a lack of these fundamental skills. It seems, then, that too many primary and intermediate schools, junior high schools, and high schools are in part failing to solve the problem of teaching the English which functions in life.

This problem, which is three-fold in its nature, may be stated thus: How shall our schools develop in boys and girls, in youths and maidens,

I. Reasonable power of oral and written self-expression?

II. Fixed habits of accuracy in oral and written expression?

III. Real power to understand and appreciate literature?

The purpose of the following chapters is to offer suggestions which may help teachers to solve this problem.

EXERCISES

1. When you left high school, you perhaps lacked some of the skills mentioned as often lacking in college freshmen. List the ones you then lacked. List the ones you still lack.

2. Who is the only person able to develop these lacking powers for you? With classmates whose lists are similar to yours, discuss ways and devise plans by which, working together, you can develop these powers.

3. During your previous school years, which teachers did most for you in developing self-expression, in developing accuracy, and in developing appreciation? Determine exactly the methods used by these teachers. Write a discussion of these methods. Let each student present to the class the particular method or device which to him seems to have been most effective in developing one of these powers. Do you feel that these ends of English teaching were clear in the minds of your teachers? Would they perhaps have done more for you if they had constantly had these three aims before them?

4. The second chapter of Mr. Sharp's *Teaching English in High Schools*[1] is entitled "Objectives in English." What objectives, or aims, does Mr. Sharp mention which are not mentioned in the preceding chapter? Let the value of these additional objectives be considered by the class.

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[1]See Bibliography, page 554.

PART I

TEACHING SELF-EXPRESSION

For the normal child oral self-expression is as natural as breathing. The school should use this instinct, not destroy it.

CHAPTER 2

SELF-EXPRESSION

The child's power to talk.—A generation has elapsed since I attached, just back of the handle-bars, a second saddle to my bicycle. During the next ten years few summer days went by without a ride of several miles with a tot of from three to six occupying this saddle. I still wonder at their powers of self-expression. From the moment we started until the bicycle was "parked" in its "garage," there was an unceasing stream of talk from the little one. Only occasionally was there reproduced a story told at home during the children's hour; somewhat more frequently it was a wholly original, "made-up" story about a child met on the highway, about a rabbit, or a dog, or a sheep. In general it was talk about the things seen as we rode, about the baby at home, about grandma at the end of the ride, about the cookies she always had, about the wonderful day when father made the hose draw all the water out of the cistern by putting one end into the water and the other end down the hill, about the house being built along the road, about the planting and the harvesting, about grandpa's horse and his little trick dog, about the apples on the trees, the boats on the lake, the children in the water, about wading and learning to swim, about the playmates back in the city. Subjects to talk about? Always far more than there was time in which to talk about them. Something to say? The reservoir never went dry.

The normal child, before he goes to school, has almost unlimited powers of self-expression, and he has an endless supply of thoughts and feelings that he wishes to express and that he will express if given an opportunity. All the things he talks about are things in which he has deep interest. Equally true is it that children in the primary grades, the intermediate grades, the junior high school, and the high school seem never to lack subjects to talk about when they are by themselves, even if they are at times silent in the presence of their elders. Among their topics of conversation are what they have done, what they have seen, where they have been, home affairs, school activities, their companions, community interests, their social life, their reading, their plans for the future, their games and sports, and numberless other subjects—every one being something vital to them, even though it seems inane to others.

A cardinal principle of expression.—Here then is a cardinal principle of teaching self-expression: *Ask the pupil to talk about and write about only those things in which he has a vivid interest.*

This principle excludes much of the reproduction work of the conventional course in oral and written English. Once most books dealing with the teaching of composition based their exercises largely on reproduction. Now, fortunately, few retain any great number of reproduction exercises, while there is general unanimity among authorities that such work should have only a small part, if any part at all, in teaching self-expression. For self-expression is not reproduction. It is the expression of one's own thoughts and feelings.

A second principle of expression.—In teaching oral and written composition seldom ask the pupil to reproduce

something which he has read or heard read. *Base self-expression work on the pupils' experiences.*

Repressing the child's powers.—One of the bicycle children already referred to had come to her first day at school. Within an hour after the day's work had begun, a band passed the school building. The child, accustomed to self-expression, cried out, "Oh, a band! A band!" and ran to the window. Her punishment was fifteen minutes in the corner, facing the wall. A too common school process of repressing the powers of self-expression had begun.

The child enters school eager to tell of his experiences. In the old-fashioned school, examples of which still exist, even in beautiful modern buildings with every convenience, he is promptly made to understand that children are to be seen and not heard. This idea also persists in some homes. Children come to school from these homes with stunted powers of self-expression. Others who come from homes where powers of expression have been developed are promptly put into the corner or made to understand in some other way that order is the supremely important thing in the schoolroom.

Using the child's powers.—In the up-to-date school, however, when the band passes, pupils are permitted to crowd the windows or the steps in order that they may see and hear. Then their experiences with this band and with other bands are made the subject of an oral language lesson, with every child urged to talk in his turn. In every grade interesting incidents are thus used as a foundation for self-expression work.

The child rushes into the schoolroom and up to the teacher's desk. "Oh, Miss Campbell, I want to tell you about my kitten!" Now there are various types of Miss Campbell. The efficient one says, "Yes, Margaret, I want

to hear about it. But wouldn't you rather wait a few minutes and tell the class as well as me about your kitty?" And when she calls the oral composition class, Margaret tells every one about her kitten. Then other children have equally interesting stories about their kittens, and self-expression is developed in the normal way, not repressed in the deadening manner of too many schoolrooms. In intermediate grades, immediately after recess, several boys are asked to tell about the ball game or the snowball contest and several girls about the game of tag or their fun sliding on the hill. In every grade the experiences of the pupils are made the basis of language work.

Here, then, are further principles to be kept in mind in the teaching of self-expression:

A third principle of expression.—*Use rather than repress the child's normal desire to tell of his experiences.*

A fourth principle of expression.—*When it seems necessary to delay self-expression, make the delay as brief as possible, assuring the child of your interest and of your wish that he tell his story to his classmates as well as to you.*

What the child can do.—Self-expression then is not reproduction. The class in oral and written composition has no need for any material other than the experiences of the pupils. These experiences are ample to supply subjects throughout the years of the grades and of the high school. In their own experiences children have deep interest. They can be taught to pick out the parts which will interest others. They can be taught to omit formal introductions and to begin with strong opening sentences that will grip the hearer's or the reader's attention. They can be taught to arrange their material in an effective manner. They can be guided to an understanding of what an interesting closing sentence must do.

Self-expression is not something foreign to life. Teaching it is merely bringing daily life into the schoolroom, is merely training the child to use more effectively the powers with which he is usually endowed when he enters school. Teaching it is only helping him to do more efficiently something which he has always done. The best teacher of self-expression is the one who knows most fully the interests of childhood and of youth; who has learned that children and youths talk most readily about the things in which they have most interest. What these things are demands attention.

TEST

1. Two things which the normal child has when he enters school are . . . .
2. Four principles of teaching self-expression are . . . .
3. In teaching . . . little if any use should be made of . . . .
4. In teaching self-expression five things which children can be taught to do are . . . .
5. The best teacher of self-expression is the one who knows most fully . . . .

EXERCISES

1. What proportion of your composition work has been based on reproduction? Discuss in class the advantages of reproduction as compared with the advantages of expression based on experience.
2. Let students knowing intimately a child of six discuss in class (a) his power of self-expression; (b) his subjects of conversation; (c) whether he will have plenty of material to talk about when he reaches the fifth grade and (d) when he reaches high school.
3. Observe a child of from three to six for thirty minutes and list the subjects about which he talks.
4. In a similar manner observe a child of from six to twelve. What does he talk about when with children of his own age?

When at his meals? When in the living room with the family? List the subjects which seem of special interest to him.

5. List the subjects of conversation during half an hour or an hour when a group of young people (perhaps your classmates) gather "just to talk."

6. Let students expecting to teach in grade one or two read at this point the second chapter, "First Steps in Composition," of Miss Wohlfarth's *Self-Help Methods of Teaching English.* Others also will find in it helpful suggestions.

7. On page 4 of *Standards in English,* Mr. Mahoney has an interesting statement of aims in teaching self-expression in the grades. After a student has read this statement, let it be discussed by the class.

8. On pages 5–16 of the same book will be found a discussion of oral language work. Let this be discussed in the class.

9. On page 69 of Mr. Sharp's *Teaching English in High Schools* begins a chapter entitled "Problems in Teaching Composition," which should be read by all students planning to teach in junior high school or high school. Others will find it helpful.

10. In *Teaching English in Junior High Schools* Miss Hawley says: "Some device should be deliberately used to make the English class a pleasant place where fun is to be had." Thus early in the study of the teaching of English let this statement be challenged. Do you agree? Why? Should the teacher aim to make English pleasant more than any other subject? Why? Is the statement equally true for self-expression, for accuracy, and for appreciation? If not, why?

CHAPTER 3

THE CHILD'S INTERESTS

In the teaching of English we are concerned with giving the child the power of self-expression, rather than of expression. While expression includes the reproduction of stories read and heard, self-expression deals rather with experiences. The English teacher must aim to give to the pupil in every grade the ability to talk and to write entertainingly about the things which he has done or which he wishes to do—about the things in which he is interested. The teacher may be surprised to find how common are the interests of pupils of the primary grade, of the intermediate years, and of high school. Of course the last have added a few interests which the former lack; but the common factors are numerous.

Physical fitness.—In all children there is a common interest in being physically fit. Boys and girls alike wish to be strong, wish to have bulging muscles, vigor, endurance. Alike they are interested in the things that make for bodily perfection and in the things that call for the use of strength. This includes plays and games and contests. Here we can get all to tell of gymnasium experiences, of ball games, of swimming and of water sports, of right eating and sleeping, of health-giving and health-destroying habits; stories of camping activities and of the work of the Boy Scouts and of the Camp Fire Girls. Here is a never-exhausted field from which to draw subjects for oral and written self-expression and a field equally available for primary and

intermediate teacher and for high school instructor. For this is a field in which all have a gripping interest.

Work.—Few children, younger or older, have interest in work for work's sake, but work for the sake of money or other desirable reward and work to which may be given the name "romantic drudgery,"—that is, work made pleasant by one's company or by other conditions,—has for all a greater or less interest. "How I Earned Money" is a topic of perennial interest. Here a wise teacher has an opportunity to send to many homes a new and educationally valuable idea, namely, that each child should have regular daily duties and should receive for the efficient performance of them a definite wage. In almost every school will be found a few children in every grade who have such duties. Let them tell of their experiences, thus giving the rest a subject of interest on which to practice self-expression in the home.

Hopes and achievements.—Vocational wishes is another topic in which almost every child and youth has interest. "What I Want to Be" will elicit the story of ambition and of hope from even mature adults. The child runs the gamut from motorman and policeman and fireman to president. The older student may think of becoming a teacher or a missionary, or even of becoming a merchant prince or a senator. Children have interest in their own gardens, particularly if they are paid for the products. They have interest in what they do with tools, for the constructive instinct is one of the keenest. "What I have made" will usually bring out talks of living interest. Many pupils have a deep interest in their school work, and will be glad to tell of the particular subjects they most enjoy and why. From the general field of vocation and work the keen teacher will constantly draw.

Treasures.—Most children have or have had some type of treasure which has resulted from the collecting instinct. It may be stamps or bugs or snakes or mice or flowers or stones or marbles or books or pet pictures pasted in an old volume. A fifth grade boy regularly examined the cents in his father's till to add to his coin collection. One harum-scarum, boy-crazy girl of high school years had a scrapbook filled with choice newspaper poems which she had clipped and pasted—a treasure to one who cares for wandering verse, and something so utterly different from what one would expect of the particular girl as to make one doubt his ability to judge character. This collecting mania of the child is a form of thrift, and its development leads to the accumulation of property. Pupils often have interesting stories of their earnings and savings and accumulatings. One boy had been given an orphan lamb. He had fed it from a bottle, had cared for it with solicitude, had seen it come to maturity. He had cared for its offspring for several generations, and when he wrote the story he had twenty-eight sheep, had a fund of more than a hundred dollars from his sales, and had in the wool-growers' storehouse several hundred pounds of wool being held for a higher price. The interest of all ages in thrift and in money may be well used by the efficient teacher.

The wise use of leisure.—Every age has a deep interest in leisure time and its use. Visits and vacations, camping and company, parties and pets, the circus and the sugar-bush, dramatics and day-dreaming, gangs and girls, birds and boys, water-sports and winter-sports, Christmas, Thanksgiving, Fourth of July, Arbor Day, automobile trips, hikes, picnics, sled-riding, hay-rides, moving-pictures, Niagara Falls, Washington, Yosemite, Yellowstone, Adirondacks, New Orleans, boating, surf-bathing,

the theater, pageants, all the plays of children,—what fields are thus suggested for interesting experiences. Why not use them in developing self-expression?

Home interests.—The interest in home is universal. The activities of father, mother, brothers, sister; home duties, pets, the yard, the barn, the garden, the attic, the wood-pile, the chores; baking, washing, sweeping, ironing, house-cleaning; relatives, friends, visitors, callers —these are only a few of the words suggesting home topics for self-expression.

Community interests.—The community interests of primary children are limited, but with passing years come interests in policemen and firemen; in the erection of buildings and the paving of streets; in public service, including water supply, electricity, gas, sewage disposal, and perhaps heat; in civic beauty and in the types of service emphasized by Boy Scouts and Camp Fire Girls. Children may be urged to think and to talk of what they can do to make the community more beautiful, more healthful, more prosperous, safer. Here will be developed further interest in Arbor Day, in safety habits, in proper Fourth of July celebrations, etc. For the teaching of self-expression should both draw on present interests and develop new interests.

Service.—The wide field of personal and community service has present interests and also vast possibilities of developing interests. One of the chief ends of the Boy Scout movement is to teach boys to serve; and it has given to unnumbered boys a new vision of the pleasures of service. Similar organizations have in like manner developed home and community service interests in girls. What has been done by younger children to help mother, father, a neighbor, a stranger, will offer topics for one type of self-

expression; what the child can do to help offers a quite different type of topic—a type which the thoughtful teacher will use to develop both self-expression and a further wish and will to serve. The junior and the senior high school teacher, during the development of the power of self-expression, can direct the thought of the pupil to the possibilities of service, can arouse the will to serve, and can in many cases utterly change the character of the pupil by means of the themes he induces him to think about and talk about. The teaching of self-expression is something far broader than merely giving the pupil the ability to talk and to write about matters in which he has an interest.

Within a few months I have read several thousand papers written by children of all grades in a dozen or twenty cities. I sought only papers written as regular daily exercises. I had sent to me every paper written in the class, that I might have the bad with the good, the poor with the excellent. As I have toiled through thirty or forty papers written as a class exercise, each one dealing with the same deadly-dry facts of an artist's life and with the same figures in one of his pictures, or each one retelling in a dry-as-dust manner a story told by the teacher, I have not wondered that teachers look upon the reading of composition papers as a killing task. Yet I have read hundreds and thousands of papers written at my request by grade pupils, high school pupils, and college students, and I have found joy in almost every paper.

I have never permitted students to reproduce. I have always striven to suggest subjects from their own experiences, subjects in which they have a living interest. The result has been that every paper is different from every other paper. That alone, preventing monotony, keeps paper-reading from becoming a task. Add the fact that

every paper has interest because the writer has written concerning something vital for him, and it is easy to see that, while the reading of pupils' papers must always take time, it need never use up an undue amount of nerve-force. Reproduction work not only wearies teachers; because it is not self-expression, it kills interest in expression. Have pupils talk and write about only those things in which they have an interest.

EXERCISES

1. Write:
   a. Five narrow, definite subjects for self-expression exercises based on the interest in being physically fit. Do not write "Baseball"; write "When my blunder lost the game."
   b. Five suggested by the interest in earning and in romantic drudgery.
   c. Five suggested by interest in one's life work.
   d. Five suggested by one's interest in collections. Be sure that every subject is narrow and definite.
   e. Five suggested by one's interest in things he has made.
   f. Five suggested by the desire to use leisure time wisely.
   g. Five suggested by one's interest in home activities.
   h. Five suggested by one's interest in one's community and in service.

2. After a list from each of these eight groups has been placed on the blackboard, let the class discuss their availability for the classroom. Determine which grade or grades each subject seems best adapted to. Which ones are not adapted to the classroom?

3. A quite different statement of the child's interests is made on pages 72–79 of *Our Living Language*. Your understanding of the general subject will be broadened if at this point you read this chapter by Mr. Driggs.

CHAPTER 4

DISCOVERING INTERESTS

Steps in self-expression exercises.—A complete oral self-expression exercise is made up of at least seven distinct steps, whether the one expressing himself is in the primary grade, in college, or on the lecture platform. In the schools the teacher usually coöperates in some of these steps; in the earlier grades she must coöperate. The steps are:

1. Discovering a real interest
2. Choosing and narrowing a subject
3. Gathering and selecting material
4. Arranging the material
5. Practicing
6. Speaking
7. Criticizing

In written self-expression step six may become *Writing*, the other steps remaining the same, or step six may be retained, step seven become *Writing*, and *Criticizing* become step eight. The written self-expression which has been first spoken is usually simpler, clearer, and more definite than is that which has not been spoken. To have pupils talk before they write is always an advantage.

Ways of assigning subjects.—An important duty of the teacher in connection with the self-expression exercise is to revive in the memory of pupils interesting experiences

about which they may talk and write. Some methods commonly used by teachers who get results are these:

1. Direct appeal
2. The use of *What* and *How*
3. The teacher's experience
4. The picture gateway
5. The literature gateway
6. Suggestive items

The method of direct appeal.—In the use of direct appeal the teacher assumes that pupils will be interested in a certain subject. She may, for example, say, "Girls and boys, tomorrow I want each one of you to have ready a three-sentence story in which you will tell the class of something interesting that you have seen a dog do, or a kitten do, or a lamb do, or a boy or a girl do." The fifth grade teacher may say, "I know every one of you has had an interesting experience at Christmas. Tomorrow let each have ready a three-sentence story about his most interesting Christmas experience." The high school teacher may say, "You'll all be at the football game tomorrow. On Monday I want each of you to be ready with a two-minute speech on some incident in the game that was of special interest to you. Be sure that you can tell of it in a way that will interest every member of the class." Or again: "Every one of you reads our school paper. Come on Friday prepared to make a constructive criticism of the current issue. What is in it that might better have been omitted? What has been omitted that should have been included? What should have been treated at greater or at less length? Which is the best written story in it and why? Do not forget that I am after constructive criticism."

Excellent results may be achieved in all grades by the

use of the method of direct appeal. The teacher, however, should never depend upon the inspiration of the moment to think of a subject appropriate to the class. She must always carefully plan any assignment which she expects to make before attempting to make it.

The "What and How" method.—The "What and How" method (What have you done, and how did you do it?) is less effective when used with a class. Its value lies especially in the individual appeal, although it is not without value when dealing with a group. It is often only a form of the method of direct appeal. For example, the instructor in a preparatory school says, "Boys, we're just back from Christmas vacation. What was the most interesting thing you did during the two weeks you were away? Be ready to tell the class about it tomorrow. Keep your story within two minutes. Be sure that you begin with an effective opening sentence, one that will grip the interest of every one of us. And don't forget that no less important is a closing sentence that snaps like the crack of a whip. Let's see who'll be able to interest the class most." To a girl the teacher says, "Antoinette, I heard you say that you made the dress you are wearing. I know the class will be interested in learning how you did it. Won't you be ready tomorrow to tell us the *how* from beginning to end?" Or to a sixth grade class the teacher says, "In shop-work you have been making bird-houses. Tomorrow will each one of you be able in a little story to tell us how you made your bird-house? Bring it with you and let us look at it as we hear your story. You have enjoyed making it. Now try to enjoy telling us how you made it and try to make us enjoy hearing about it no less than you enjoyed doing it."

This method should be used less frequently than any

other. It has occasional value, particularly in developing expository themes; but other ways of appeal will usually bring better results.

The use of the teacher's experience.—The good teacher will frequently use her own experience to kindle the interest of her class. In this method she tells of an experience of her own in as effective a manner as she can use, and then asks each member of the class to tell in a similar manner of an experience which he has had. For example, the teacher ready to make the assignment for the next day, says,

"Coming, mother!"

That's what I heard a boy say yesterday when his mother went to the door and called his name. As he came rushing in, she said to him, "Frank, I don't like to take you from your ball game, but I am just ready to bake a cake, and I find that I must have more sugar. Will you run down to the grocery and bring me ten pounds? Tell Mr. Granger that I'll pay for it when I'm down this afternoon." With a smile Frank answered, "All right, mother; I'll be back in three minutes," and away he ran. I couldn't help thinking of the way his mother told him she was sorry to take him from his play and of the promptness with which he came and of the fine smile on his face as he ran for the sugar. Soon he returned, handed his mother the sugar, and hurried back to his game.

"How many of you ever heard a mother call a boy or a girl (maybe that boy or girl was you) and ask him to run an errand? How did she ask him? How did he act? What did he say? I want you to be able to tell me the story tomorrow. Be sure to begin with an interesting expression; and try to close with one that will make us all notice how good it is."

Such an assignment gives pupils a real example of what they are expected to do, an example which they can wisely imitate, if the teacher has done a good piece of work. And

in order to do a good piece of work, the teacher should in preparation go through all the steps called for in an exercise in self-expression.

This way of probing the experiences of pupils is adapted to all grades. The primary teacher, asking the pupils for a two-sentence or a three-sentence story should give at least one sample story and often should give several. For example, she may say: "Boys and girls, I want you to give me a little story of two or three sentences about what your mother does for you or for your brother or sister. Let me tell you a story about what my mother does for me. 'My mother wrote me a long letter last Sunday afternoon. In it she told me that she is coming to see me next Sunday if the weather is pleasant. Oh, but I shall be glad to see her!' Now, how many of you are ready to tell me a story about what mother does for your brother or sister or you?" The intermediate teacher may say: "A boy, who was following his swiftly rolling hoop down a little hill, was running as fast as he could run. Suddenly he fell headlong on the sidewalk, striking his head so hard that it seemed to stun him, for he did not make a sound. A man near by hurried to him, picked him up in his arms, and carried him into a house; but in a few minutes the two of them came out and walked on down the street together, the boy picking up his hoop when he came to it.

"Your lesson for the next time will be to tell in three sentences a story that will interest the class in something which you have seen on the street or in the country or at a circus or at school."

Too few teachers are willing thus to submit their own stories to the criticism of their pupils. The personal example is of the highest value, no matter what the grade. It will probe the experiences of the student and will dis-

cover sources of deep interest when other methods have failed.

The picture gateway.—Pictures are found in almost every present-day book aiming to teach "composition," or self-expression. Too frequently, however, they are used, not to recall to memory interesting experiences, but rather to atrophy powers of self-expression by demanding a biography of the artist, or to make expression a task by demanding a story of the picture or a description of it. Pupils seldom have interest in such exercises; and reading them becomes so monotonous to the teacher as to be almost unendurable.

The picture, however, when used as a gateway to the experiences of the child, results in a different emotional attitude and brings a notably different result, one which the teacher will hear or read with no small pleasure.

Hanging on the wall of a schoolroom is a portrait of the American poet Bryant. There with wrinkled brow, with shining head fringed with silver locks, and with patriarchal beard, he day after day looks down upon the pupils as if he had just stepped out of one of the Biblical prophecies. What more unpromising picture could be conceived for use in recalling to pupils of any grade their interesting experiences? Yet for each pupil it may be successfully used for such purpose; in fact, it is so used every year.

The teacher says to the class, "How many of you know whose picture that is?" One or two may know. The name may bring to mind a poem written by Bryant, and sometimes the teacher will use the poem suggested instead of the portrait, thus making the picture gateway lead to the literature gateway. Usually the next step is the question, "What makes this man look different from most men

whom you see?" Of course the flowing beard is at once noted. Then the question, "Whom did you ever see that had such a beard?" Quickly come such answers as "Santa Claus," "My grandpa," "An old peddler that comes to our house," "A man that sits on a porch that I pass in coming to school," "A man that I saw once at a circus, only his whiskers came clear to the floor," "An old farmer where we stay in the summer." Those who have no answer have interesting experiences brought to mind by the answers of the others. It is then easy to ask that a story be told about grandpa, the peddler, the circus, the vacation on the farm, and some one of these subjects will appeal to every pupil. The story does not necessarily deal with a man with a beard; the vacation and the circus have been brought to mind; that portrait has been the gateway leading to memories of interesting experiences; and such experiences afford material for living stories.

Would it be better to ask the pupils to bring in for the next day a biography of William Cullen Bryant?

In the same schoolroom hangs a photograph of the Castle of Chillon—charming Lake Geneva, the turreted castle on its shore, the snow-crowned mountains in the background. Most of the pupils of that room have never seen either lake or mountain, and of course they have seen no castle. What less promising picture for those pupils? Yet such questions as, "Have you ever been on the water in a boat?" "Have you ever been wading or swimming?" "Have you ever fallen in the water?" "How would you like to slide down long hills like those on your sled?" "Did you ever have an interesting experience when you were sliding on your sled?" "What is the biggest building you have ever seen? Can't you tell us about it?" etc., will kindle memories bringing most interesting stories. The

child has a reservoir of wonderful experiences; every picture may be used to bring to light some of them.

Here is a picture: A one-story, rectangular building on the edge of a grove; a group of children playing in front of the building; a highway passing the building; two boys coming down the road, one several inches taller than the other, one carrying a bundle of books and the other a dinner pail; a pump to the right of the building; the trees of the grove partly denuded of leaves and many leaves on the ground; light-colored smoke coming from the chimney; a young man standing in the doorway with a bell in his hand. This picture occurs in a standard reader of a generation ago.

Such a picture is full of promise, even for the pupils from a tenement district in a great city. Pupils may be asked to tell an imaginary story of the two boys coming down the road. In every class will be found a few pupils who are unable to tell such a story; they are seemingly without imagination. They may be given the option of describing the picture, a purely mechanical process, in some such manner as it has been here described. They can do that.

The time of year is clearly autumn; the pupils may be asked to prove this from the picture, thus guiding them to see the relation between effect and cause. Autumn experiences may easily be suggested. The smoke means a fire in a stove; the story of kindling a fire in a stove, in the woods, at camp, at the picnic, on the street, and what came of it; the story of a burning building, of a burning forest, of burning dead grass and shrubs in the early spring. Fire has unlimited interest for children.

The dinner-pail may be used to bring memories of carrying one's dinner, of going without dinner because the

pail was lost or stolen, of being hungry in the woods, of having no dinner because mother was late in returning home. The pump has stories of carrying water, of getting water at the village pump, of the hydrant shower-bath on the hot city street, of thirst and no water available, of getting sea-water into the mouth when surf-bathing, of failing to provide pets with water. The bell is used to tell of the alarm clock, the door bell, sleigh-bells, the bell-buoy. It will suggest experiences to every child and youth and adult. The teacher must put it to work. Then there is the teacher standing at the schoolhouse door. Any pupil will tell about the teacher he liked best, and why; the teacher who did the most for him; the teacher who thought of herself rather than of her pupils; the teacher who was always ready to help; the teacher with a smile and the teacher with a grouch; the funny experience with the teacher, and the tragic experience; the teacher who was always sure she was right and who therefore was often unjust; the teacher who always trusted the pupils. Here are subjects for any grade or for high school.

Pictures, in the hands of a thinking teacher, are an almost unrivalled source of experience-memories. To use them for biographies of artists is little short of pedagogical perversity.

The literature gateway.—Even more than pictures is literature a gateway to interesting memories. Yet there are still a few teachers who use it only for reproduction exercises. A poem or a story, told beautifully by a gifted writer, is "reproduced" by a pupil in a manner that mars its beauty and makes it a thing to be hated instead of a lifelong inspiration and friend. Reproduction is not self-expression and does not make for literary appreciation.

Literature may be used as a key to unlock memory's

storehouse, or a carefully chosen paragraph may be used as an example of the writer's art which is to be imitated and as a suggestion of a type of experience to be treated.

Opened at random a volume discloses this paragraph from Hawthorne's "My Visit to Niagara":

> All that night . . . a rushing sound was heard, as if a great tempest were sweeping through the air. It mingled with my dreams, and made them full of storm and whirlwind. Whenever I awoke and heard this dread sound in the air and the windows rattling as with a mighty blast, I could not rest again till, looking forth, I saw how bright the stars were and that every leaf in the garden was motionless. Never was a summer night more calm to the eye, nor a gale of autumn louder to the ear. The rushing sound proceeds from the rapids, and the rattling of the casements is but an effect of the vibration of the whole house, shaken by the jar of the cataract. The noise of the rapids draws the attention from the true voice of Niagara, which is a dull, muffled thunder, resounding between the cliffs. I spent a wakeful hour at midnight in distinguishing its reverberations, and rejoiced to find that my former awe and enthusiasm were reviving.

But few members of any class have visited Niagara. Few have visited any fall of water, although the number who have will be large enough to warrant a request that any caring to do so may tell a story of a trip to Niagara or to another waterfall. But the teacher may well ask if any one remembers an experience in a tempest or storm. The word *sweeping* may kindle memories with some students, not memories in any way related to the story, but memories that will furnish a subject for an original story. Whenever pupils are asked to tell of a vivid dream, the teacher will hear or will read a group of amazing and entertaining stories. The phrase *storm and whirlwind* will bring back experiences that are only short of exciting.

Such phrases as *dread sound* and *rattling windows* and *mighty blast* will recall incidents that have frightened and appalled. The idea of bright stars and motionless leaves may kindle anew an enjoyable experience. A calm summer night and an autumn gale are effective kindling thoughts. For a few, *rushing sound* will be a key to unlock vivid memories. The word *rapids* and the word *jar* will have power with not a few, while *dull muffled thunder* will for many arouse definite experiences. *A wakeful hour* and *awe and enthusiasm* are no less powerful than are many other of Hawthorne's vivid phrases.

This suggests one way of using literature to open the memory and make clear what interesting experiences it contains. However, that it may be seen to apply to any literature of any kind, consider another illustration or two. Here is a sentence Thomas Jefferson penned about General Washington:

> His integrity was most pure, his justice the most inflexible I have ever known, no motives of interest or consanguinity, of friendship or hatred, being able to bias his decision.

What can such a sentence suggest, even to a twelfth-grade student? Well, most pupils even of the fourth grade have had experiences when they felt that some one did not play fair, was unjust. Try this suggestion on your own fourth or sixth grade, and see whether it does not bring to mind in at least half the pupils a vivid memory. In like manner the suggestion that they have done many things through friendship or through hatred and the request to tell about one of these acts will prove potent; or they have seen another person, as a result of hatred, do something of which they did not approve. Older pupils will remember a decision made by the teacher or by parents or by um-

pires or referees which they are sure was biased; that memory will make a good story.

Here are seven lines of Richard Henry Stoddard's sonnet on Abraham Lincoln:

> This man whose homely face you look upon
> Was one of Nature's masterful great men;
> Born with strong arms that unfought victories won,
> Direct of speech, and cunning with the pen,
> Chosen for large designs, he had the art
> Of winning with his humor, and he went
> Straight to his mark, which was the human heart.

The idea of a very homely man or woman will arouse the memory of almost every older pupil, while many will have a memory of such a one whose homeliness was entirely forgotten because of his character. The phrases *strong arms* and *unfought victories* will be keys for some pupils in any grade. The word *cunning* will bring a three-sentence oral composition to most younger pupils, while the word *humor* will be even more potent. *Straight to his mark* will recall experiences shooting with bow and arrow or with rifle, or of other and entirely different kinds.

Here is a sentence from a recent book written to teach English in the fifth grade:

> I have been happy many times in my life, but never more intensely so than when I received that first fishing pole from my uncle's hand, and trudged off with him through the woods and meadows.

In this sentence are many subjects for self-expression by pupils of almost any age. First come memories of experiences being happy; how many such memories every pupil has. Many boys and girls will remember experiences with a fishing pole; but there are also bean poles, and clothesline poles, and telephone poles, and electric-

light poles, and poles used to push a raft or boat, and poles used to knock down nuts or fruit, and poles made into stilts—all of which may bring vivid experiences to the minds of some pupils. What has come to you "from uncle's hand"? Where have you gone with your uncle or with some other relative or friend? And interesting experiences without number cluster around woods and meadows. Every reading lesson in the intermediate grades may be used to suggest subjects for self-expression.

Take three sentences from a book now being used by pupils of the third grade:

> On the edge of a great forest there once lived a toymaker and his little family. Although he worked hard, he was very poor. His wife had to help him whittle and paint the toys, which he sent to the nearest village to be sold.

From this come easily the suggestions of stories about adventures in the woods, working hard, being poor, knowing about some child who was poor, whittling, painting, making toys, playing with toys, and going to the nearest village or city. Such subjects are adapted to the youngest pupils, to intermediate grades, and are not amiss even in the high school. They appeal to universal experiences.

Is not such use of literature of more value than is mere repetition or reproduction of it? The creative instinct is one of the strongest with which humanity is endowed. This use of literature appeals to it. Such appeal is educative.

Using literature another way.—The second way of using literature to probe the memory is entirely different. Read the following quotation from Elbert Hubbard's *A Message to Garcia*:

> When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of

the Insurgents whose name was Garcia. Garcia was somewhere in the mountain fastnesses of Cuba—no one knew where. No mail or telegraph message could reach him. The President must secure his coöperation, and quickly.

What to do!

Someone said to the President, "There's a fellow by the name of Rowan will find Garcia for you, if anybody can."

Rowan was sent for and given a letter to be delivered to Garcia. How "the fellow by the name of Rowan" took the letter, sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared in the jungle, and in three weeks came out on the other side of the Island, having traversed a hostile country on foot and delivered his letter to Garcia—are things I have no special desire to tell in detail now. The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?" By the Eternal! There is a man whose form should be cast in deathless bronze and the statue placed in every college in the land!

This bit of literature from a brief essay which is said to have been printed more times than anything else ever written, except the Bible, has just one aim, namely, to make the reader admire Rowan's ability to do what he was told to do. Every pupil has seen a companion or some one else do something which he was asked to do, even if it was not easy to do it. To recall such an incident is of much worth; to bring it to mind and to have the pupil tell of it in a brief, clear, simple manner is of even more worth. In the study of literature such incidents will constantly be found, for authors always make their characters do things when they wish readers to like or to dislike the characters. To have pupils discover such acts and to tell of like acts in a similar manner is one of the best ways to use literature to probe the memory of the pupil.

All sorts of incidents may thus be selected from the reading lesson or from the classic being read and may be used to inspire original expression. To ask pupils to write about the literature read is occasionally a good exercise; but as a rule literature should be used to inspire the pupil to write literature dealing with what he himself has lived through either in experience or in imagination, rather than to write about the thing that he has read. Too many books emphasize the latter type of expression; too few emphasize the former.

Suggestive items.—Last to be considered in this discussion of methods that may be used to inspire the pupil to self-expression are suggestive items. Two possibilities of this general type should always be kept in mind, the use of the incomplete story, which the pupils are to complete, and the use of a small number of items which the pupils are to weave into a story. For example, the teacher may read or put on the board something like the following:

> The score was a tie, and only two minutes of the last quarter remained. Our team had worked the ball to within four yards of the visitors' goal, and had lost it by a fumble. Of course they had punted, and a beautiful punt it had been.

Most school boys and a few school girls will find real joy in finishing the story.

Or the instructor may read this:

> Bettie's collie was gone.
>
> There on the porch was his collar, just where she had laid it when she took it off because she thought it was too tight. But no dog was to be found in the yard or to be seen in the street. She had been in the house only a few minutes; but where in those few minutes could Rover have gone?
>
> And the dog catcher's wagon had been seen on the next street that very morning!

Most pupils will find it a pleasure rather than a task to tell what Bettie did and where she found Rover. The trouble with this type of suggestion is that there is likely to be much sameness in the resulting stories; they become tiresome, whether oral or written. The use of several items is less likely to lead to monotony, although with the lower third of the class it is probably less likely also to bring satisfactory results. The two forms may be used together when it seems wise, pupils being permitted to choose which they prefer. The following groups of items will suggest the plan:[1]

A group of boys and girls; a woods; a thunder-storm.

A series of burglaries; two boys; a path leading up a steep hill in the woods.

A child; a swift mill-race; a large dog.

Two young men far in the woods; a sharp ax; an accident.

Two girls left alone in a farmhouse at night; footsteps; a knock at the door.

A child on the home side and one on the street side of a fence; a toy.

An apple tree; two boys; an angry owner.

Every thoughtful teacher will make up such groups of suggestive items without trouble. Pupils will find them easy to work with. They appeal to the imagination, and they result in a type of self-expression quite as helpful and as interesting as is that based on experience. Thus to encourage the pupil to use his imagination is in itself an excellent reason for frequently using this form of suggestion.

Reproduction exercises unnecessary.—With these various ways of arousing the pupil to self-expression, every one of which is in use by many teachers every day, how

[1]See also page 521.

unnecessary it is to resort to reproduction exercises on the plea that the average pupil has nothing to talk about. The average child can never finish talking about the things within his experience. All that is necessary is to probe his memory and bring back to consciousness an experience which he has had or to kindle his imagination and let him write out of it. And both these things may easily be done by the teacher who cares to use the plans here suggested.

The teacher who depends on the textbook for subjects for oral and written composition is not just to the pupils, as the subjects suggested even by the best textbooks cover too narrow a field; nor is he just to himself, as he is failing to make himself a better teacher by striving after new ways of accomplishing his ends.

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TEST

1. The seven steps in a self-expression exercise are . . . .
2. The six ways of bringing to the pupil's mind his own experiences are . . . .
3. No teacher seeking subjects for self-expression work should depend wholly upon the . . . because . . . .

EXERCISES

1. Write assignments suited to a sixth grade class using each of the six methods explained.
2. Read an assignment you have written, and let the class, after hearing it, determine whether it is clear and whether it is adapted to a sixth grade.
3. Assuming your classmates to be sixth grade pupils, stand before them and make an assignment. Let each of the six suggested ways be demonstrated thus.
4. In the line "The breaking waves dashed high," what experiences of children might be recalled by *breaking?* By

waves? By *dashed?* By *high?* What experiences of your own are recalled? Be very definite.

5. In a language book is a picture of an old lady sitting in a rocking chair knitting, while a wood fire is blazing in the fireplace. Lying on the floor are a boy and a girl, both looking eagerly at the old lady. A clock on the mantel shows that it is five minutes after four. See this picture clearly. Use it in making an assignment to a sixth grade class.

6. Read pages 65–70 of *Our Living Language*, in order to get another view of the importance of drawing self-expression subjects from life. Then read pages 81–88 in order to observe another way of drawing subjects from the experiences of the pupil.

CHAPTER 5

SUBJECTS AND MATERIALS

Choosing and Narrowing a Subject

The use of any of the methods explained will bring to the mind of almost every pupil several subjects. To choose from these and adequately to narrow the subject chosen is not always easy. Consider some guiding principles.

First principle of choice.—*Teach pupils to choose only the subjects in which they have an immediate personal interest.*

Professor Liberty Hyde Bailey in one of his charming essays in *The Nature Study Idea*[1] writes from his own experience a pleasing commentary on this principle:

> I well remember my first "composition." For days I had tried to think of a "subject." I had importuned father, mother, and friends. "Winter," "Spring," "The Pen Is Mightier Than the Sword," "The Pleasures of Farm Life," "Shakespeare," . . . all had equal terrors. Rapidly the days melted away, and to-morrow the composition must be ready, and yet of all the well-sounding subjects not one seemed to present a way of escape. The teacher . . . God bless her! . . . learned of my plight. She asked what was the best "time" I had had last summer. Of course I knew . . . the time when we all went blackberrying, with all of us rolled into the bottom of the wagon-box that went bumping and rattling over the stones and

[1]From *The Nature Study Idea* by L. H. Bailey. By permission of The Macmillan Company, publishers.

grinding through the sand, when we crept through the deep cool woods and then came into the "clearing" where the skidded logs were covered with the tangle of berries and berries . . . of course I knew. With what wild delight I told her! And then she said, "Just write that down, and it will be your composition." From that day until this I hope I have written only on those things that are dear to me.

"Things that are dear to me!" That is the magic pass-key. If that is always kept in mind when choosing a subject, the resulting self-expression will be of high grade. Let no school exercise have any other kind of subject. "Things that are dear" to the pupil will make a joy, not a task, out of the self-expression exercise. "With what wild delight I told her!" One cannot guarantee that every pupil will find wild delight in telling the teacher and the class about his experiences even if they are dear to him; but he will not find the telling of such experiences anything like the grinding toil that there will be in telling about the thing in which he has no interest. Using the methods suggested in the last chapter, find subjects that are dear to the pupil. Let nothing else be used.

"Feeding Her Birds," by Millet, is an appealing picture —for fathers and mothers. As Millet one evening saw his wife giving their bread and milk to their children, he saw that in the scene was a theme that would always appeal to parents. But imagine Jake, sixth grade son of the village ne'er-do-well, finding "wild delight" in telling the teacher the story of how the picture came to be painted, of the date of the birth and death of the painter, of the fact that his most famous painting sold for $100,000, and of the fact that he made the town in which he lived, Barbizon, near Paris, an artist colony! And yet just such a travesty of self-expression is still sometimes found.

Second principle of choice.—*Teach pupils to choose only the subjects that will interest the audience or the reader.*

In general a subject that is "dear" to the pupil will have in it entertainment for the audience. This, however, is not always true. A person may be much interested in a subject that will have little appeal for others. Most adults have been bored nearly to insanity by persons who are always talking of a subject which has deep interest for them but for no one else. Many have heard sermons preached manifestly because the preacher was interested in the theme, while no one in the audience had any interest in it. Pupils must be constantly guarded against such mistakes, although they are less prone to violate this principle than the preceding one.

Third principle of choice.—*Teach pupils to narrow the subject chosen so as to deal with only a limited, concrete, interesting part of it.*

"My Experiences Raising Belgian Hares" seems at first to be a subject that is adequately narrow. But "Why I Failed with My Belgian Hares" or "My Success with Belgian Hares" furnishes a much better subject. It is more definite, more exact, narrower. "My Thanksgiving Vacation" is not a good subject; "The Most Pleasant Evening During My Thanksgiving Vacation," or "Our Thanksgiving Dinner," or "Grandmother's Thanksgiving Pies," is a much narrower, more concrete, and therefore better subject. "The Thanksgiving Game" looks narrow and satisfactory. Yet much of that game was without interest. The thing that interested you particularly was the last three minutes of play; therefore the subject "The Last Three Minutes of the Thanksgiving Game," or "When Our Half-Back Made the Winning Score" makes a vastly better subject. "When I Went Blackberrying"

looks good; "When I Lost My Blackberries" is much better. "A Visit to the Museum" is better when narrowed to "The Egyptian Jewels in the Museum" or to "Transportation as Illustrated in the Museum." The narrower subjects call for more exact seeing, more clear-cut thinking, more definite expression.

In every grade, from kindergarten to university, the instructor must constantly preach "Narrow your subject" and must endlessly illustrate just what he means. The properly narrowed subject is the only satisfactory subject.

Gathering and Selecting Material

When the subject is wisely chosen and properly narrowed, the gathering and selecting of material are much simplified.

A seventh grade lad came from school at noon on a beautiful spring day. At lunch he said, "Dad, I have to write an essay for the teacher."

"Good thing, son; how many have you written this year?"

"This is the first one. But say, dad, in which encyclopedia am I likely to find the best account of chivalry in the Middle Ages?"

"Why do you want to read about chivalry in the Middle Ages?"

"Why, that's the subject of my essay. That's what the teacher gave us to write about."

"But, son, you don't know anything about chivalry in the Middle Ages. You can't write an essay about that."

"Oh, yes, I can. Which encyclopedia shall I look at first? I'll have to, whether I can or not. That's what the teacher told us to write on. Which encyclopedia is the best?"

"Well, son, I object to your trying to write on that subject. You know nothing about it, and all you will do is to copy from the encyclopedia, and I don't want you to do that. Suppose you go back this afternoon and ask the teacher if you may write on the Boy Scouts."

"Aw, dad, I don't want to. She won't let me write on that. I know a lot about that. She said we had to write on chivalry in the Middle Ages."

After some persuasion the boy agreed to ask the privilege of writing on the Boy Scouts.

In the evening the lad was found busy at the typewriter. The teacher had agreed. Before he went to bed, he brought to his father several pages on the Boy Scouts. His thousand or more words were not a good story. His subject had not been properly narrowed. It was not well arranged. Unity had not been observed. But it was original. The material was not from the encyclopedia; it was from his experience. He knew much about the Boy Scouts, and he had written a story that was real self-expression and that would have been excellent if he had been guided in narrowing his subject and in selecting his material. The gathering of the material had not been a task, as it would have been if he had carried out his plan of consulting the encyclopedia concerning chivalry.

The way to gather material.—Teach pupils that material relating to a personal experience is gathered by carefully recalling every minute detail of the experience. As details come to mind, write each one on a separate slip of paper, using a suggestive word or phrase. Make a slip for every item, no matter of how little seeming value; it may prove invaluable. Later, valueless slips may be destroyed.

In the elementary grades the coöperative gathering of material by class and teacher will be found most valuable.

A subject should be chosen which deals with an experience common to all. It should then be carefully narrowed. The teacher will next ask for contributions, one item from a pupil. These she writes on the board. Item after item is written until the pupils have no more to suggest; then the teacher adds any that have been omitted. The material is now gathered.

Selecting usable items.—The next step, selecting the items to be used, calls for two questions, which must constantly be repeated:

"Which items in this experience were of most interest to me?"

"Which items in this experience will be of most interest to my audience or to my readers?"

Apply these questions to the items written on the board. Draw a line through all that have no special interest for the pupils themselves, and then through those which will have little interest for the audience or the readers. This will do away with a number of the suggested items. Those left should have vitality.

What is usable? The important thing is to retain only the material which will have interest for the audience. The commonplace, the thing that always occurs at a picnic, for example, is of little interest for the audience. The picnickers always have to go to the picnic place. Unless something that is different occurs on the way, it is better to say little about getting there. At a picnic there is always something to eat. The important thing is to discover the incidents during the eating that are recalled with vivid interest—the way Mary let her ice-cream slip off the plate into Dorothy's lap; the delight when Jack opened his mystery box and displayed a dozen bottles of ginger ale nestled in ice; the surprise when the water-

melon magically disappeared; the fun when father reached for a sandwich and slipped from the log. It is the unusual thing, not the usual thing, that everyone wishes to hear about and that each one enjoys. All the unusual things must be gathered and retained; it is better to omit the everyday things.

Two types of material, narration and exposition.—In general, rhetorics emphasize four different types of discourse. In reality there are only two fundamental kinds: *narration*, in which the author relates what has been lived through, either in reality or in imagination; and *exposition*, in which the author explains what has been thought through. These two types are definitely different from each other: narration is experience; exposition is thinking. Of the other two forms generally mentioned, *description* is either exposition or an essential part of narration, and *argumentation* is always exposition, inasmuch as it is the process of setting forth the reasons leading to a conclusion and of explaining these reasons to others to the end that they may reach a similar conclusion.

In the discussion of the gathering of material, therefore, we shall consider only two types, and since in narration it is necessary merely to remember clearly what took place and to select the items that are vivid and interesting, our main study is exposition.[1]

Gathering material for exposition.—The gathering of material for exposition calls for thinking, and thinking is always more difficult than is remembering. Suppose the teacher of a fourth or fifth grade wishes to give an effective lesson in applied ethics by means of the exercise in self-expression. She suggests the general subject "How Children Can Help at Home." Asked to narrow the subject,

[1]For suggested expository topics, see page 524.

the pupils conclude to have the exercise deal with "How a Boy Can Help His Mother on Saturday." The teacher asks that all think of one thing that a boy can do in the home to help his mother, adding that she would like to have every boy remember something that he has done to help his mother. Then she asks each boy for his suggestion, putting all on the blackboard. Then she lets the girls tell what a boy should do to help mother.

With the items on the board, the question of interest on the part of the speaker and on the part of the hearers comes up. The ordinary things that every boy does are omitted, and the class concludes that the oral composition may contain the items remaining on the board.

Suppose the general theme is "What Children Should Do to Be Healthy." It is narrowed to "What Girls Should Do to Be Healthy," as the discussion is in a class of girls. The same plan is followed. The thought is kept prominently before the class that many girls do things that do not make for health. So the avoidance by girls of certain things commonly done should be included in the exposition that is being developed.

In the junior high school and the high school many such subjects should be included in the course of study. Individual thinking can be developed by having each pupil prepare his slips of items before the matter becomes coöperative. The class exercise, however, should seldom be omitted. It is important. It is particularly helpful to the lower half of the class; but it helps every member of the class, by making each one realize that he has not in his personal study of the subject covered its every phase.

In more advanced grades, particularly in the later years of the high school, another type of expository work will be

used. In this the student will continue to think carefully about the subject, using in his thinking every bit of material which he can recall from his reading, conversations, etc. In addition, he will read all the material concerning his subject which he can find in books and magazines. As he reads, he will constantly put on separate slips brief, complete statements, paragraph summaries, illustrations, etc. These slips, combined with slips made from his previous thinking and remembering, will form the material which he will combine into a complete outline for his talk or his paper. This way of gathering material applies especially to argumentative subjects dealing with questions of wider scope than the student is ready to handle without help. Usually it is wiser, however, to select only such expository and argumentative topics as are within the personal interest and experience of the student. Which is the better topic for high school students, "Why we need an athletic field" or "Why a protective tariff is essential"?

TEST

1. The first principle in choosing a subject is . . . .
2. The second principle in choosing a subject is . . . .
3. The subject chosen must be properly . . . by making it deal with only . . . .
4. Teach pupils that material relating to a personal experience is gathered by . . . .
5. The teacher should conduct many exercises in . . . .
6. Only that material should be used which will . . . .
7. Gathering material for narrative subjects is . . . than gathering material for . . . subjects.
8. More thinking is demanded by . . . topics than by . . . topics.
9. Material for expository and argumentative topics must often be found in . . . .

10. In gathering material each item remembered or found should be . . . .

11. The two fundamental types of subject are . . . .

EXERCISES

1. On separate slips of paper write every item you can recall concerning a personal experience. Put in a separate group all items that you feel should be omitted from a talk or paper because they lack interest for you or for the audience.

2. Do the same with one of these subjects: What I Owe This College; The Way I Should Treat My Roommate; An Interesting Assembly; My Reasons for Liking Winter; My Duty to My Community.

3. The following subjects are too broad. Narrow them adequately, defending your new subjects in class: Studying Birds; A Hike; Last Fourth of July; My Grandmother; Christmas Memories; School Experiences; When I Was Punished; An Automobile Trip; Swimming; A Birthday Party.

4. Read "The Target Test," pages 159–164, in *Our Living Language*. In this chapter by Mr. Driggs what is emphasized which is also emphasized in the pages you have just studied?

5. Shall junior high school and high school pupils be asked to take a bit of literature and then, choosing a similar subject, to write on it, consciously aiming to use a style like that of the writer of the literature being imitated? Educators differ on the value of this. Its values are presented in "Imitation a Means of Appreciation," pages 139–148 of Miss Simons's *English Problems in the Solving*. What is your conclusion after reading Miss Simons's defense of the plan? If favorable, try it yourself. Does it work with you?

6. In a most original book entitled *The Teaching of English* Mr. Cox has on pages 158–161 a chapter bearing the remarkable title "A Composition Lesson on Gene Tunney's Theory about Fighting." This is a chapter which every teacher of self-expression should read. What does Mr. Cox find in Mr. Tunney's theory which applies to composition? Is his parallel warranted or is it forced? Do you agree in general with Mr. Cox's contention?

7. On pages 14–23 of Mr. Sheridan's *Speaking and Writing English* is discussed the important matter of subjects for composition work. Let a member of the class bring a summary of these pages to class. The discussion is intended for teachers working in the first eight grades. Does this discussion also apply to the four later years?

8. On pages 11–13 of the same book Mr. Sheridan points out the advantages of the one-paragraph composition. This discussion should be summarized for the benefit of the class.

CHAPTER 6

ARRANGING MATERIAL

First principle of arrangement.—"How shall I begin?" is a question of supreme importance in arranging material for either a talk or a paper. Today's usage confirms the value of the following as the first principle in arranging material:

Teach pupils to begin with a sentence that will get attention and interest.

Experience shows that the prepared teacher can begin the inculcation of this principle even in the primary grades, and that pupils in these grades will criticize one another justly when an oral expression exercise begins ineffectively, realizing clearly the weakness of the opening statement. So too they will recognize and feel the power of a potent closing sentence. From the first exercise in the schoolroom, pupils should be guided toward observance of this principle.

For example, the child is giving a three-sentence oral composition about a doll. She may begin, "I have a dollie," or she may begin, "My dollie can say ma-a-m-a-a." That the second will get the attention of the members of the class far better than the first is evident. Or a boy may begin a similar oral exercise by saying, "My dog's name is Dink," or he may begin, "My dog Dink will lie down and roll over if I hold out a piece of meat and say, 'Roll over, Dink'." A six-year-old has no trouble in deciding which of the statements is the more interesting.

A fifth grade boy began a story with the words "One day my Sunday school class planned to have a picnic." Another boy writing of the same picnic began, "At our Sunday school class picnic in City Creek Canyon one of the boys suddenly whispered, 'There's a deer!' and sure enough a doe, standing perhaps a hundred feet away, was quietly watching us." When he read his story, every pupil was listening. A junior high school boy began his story, "One day a friend and I went across the viaduct and down to the river." Asked to rearrange his work so as to have an interesting opening sentence, he wrote, "It was a pretty scary job because we had never been on a raft before." His colloquial expression was forgiven in view of his really gripping sentence.

After the opening phrase a high school girl's letter began with these words: "How was I to get out! The sedan was on its side in the mud, and the door was above my head." That letter might easily have begun, "I'm going to tell you about an accident I had recently when I was motoring to Erie," and probably would have begun in some such trite, ineffective manner if the writer had not been guided to arrange her material so as to have a gripping opening sentence.

A girl, pretending to write to her "chum," began, "Dear Alice:—I must tell you about the proposal I had last night." It developed that the proposal had come from her father and was that the two of them should make a delightful trip together; but the anti-climax, if it was one, was more than compensated for by the potency of the opening.

A boy began a three-minute speech by saying: "The babies of Austria without a drop of milk, and every other family in Pennsylvania driving an automobile! Europe

helpless after the devastations of war, and the United States, all but untouched, with more than half the world's gold, with measureless strength, standing apart in selfish isolation, refusing to coöperate." He might have begun, "The conditions in Europe are so serious that it seems as if our nation should find some way to help out."

Another student began his speech by the statement, "School spirit isn't merely cheering for the football team." As that very day a mass-meeting had been held to practice cheers, his statement instantly gripped every hearer. He might have begun, "One of the most important things in any educational institution is school spirit," or "This morning I am going to talk to you about school spirit," and his audience would have continued their day dreams.

Material should be so arranged as to make possible a powerful opening sentence.

Chronological order ineffective.—In the chronological method of arranging material item after item is related in the exact order of occurrence. In general, this does not make for an effective opening sentence, as the beginning of any experience is usually tame. It is generally better to follow the order adopted by the writers of the world's great epics, and leap *in medias res* (right into the middle of the story) as the girl did who wrote, "How was I to get out!" After her effective beginning she had to "back up" and tell of the events that had preceded the overturn of the sedan, but her audience was then willing to listen to something a bit less thrilling. The human mind is so constituted that it cannot remain in a state of suspense for any continued period of time; it must find relief. And the method of beginning with a gripping sentence and incident, and then dropping back to pre-

ceding and less intense incidents is in harmony with the principles of psychology.

Students should be guarded, however, in the matter of "backing up." It must be done again and again; but it should be done with artistry. The connection between the completed opening incident and the preceding incidents must be rhetorically smooth. Students are prone to make the transition with a bang. Probably the best way to train them to a smooth transition is to show the inartistic one, make them feel its crash, and then suggest methods by which it may be made easy and tranquil. Papers violating the art of transition should be used in the classroom to illustrate methods of making the rough places smooth.

The formal arrangement.—Some writers on oral and written self-expression emphasize too greatly the division of every exercise into introduction, body, and conclusion. They talk much of an easy approach in the introduction, of a sort of inclined plane to get the hearer or reader ready for the message, and of another descending plane from the message to the conclusion.

Modern practice is tending away from this type of construction. More and more is it becoming common for the speaker and writer to begin with the "How was I to get out!" method. The early novelist took perhaps a hundred pages to get started. The modern novelist, taking his art from the short-story writer, frequently begins in the first line. To have students begin in this manner should be the aim of the teacher of English.

Second principle of arrangement.—*Teach pupils to make the closing sentence so interesting that the reader or hearer will regret that the end has come, will be sorry that there is no more.*

The student who began, "How was I to get out!" closed with the statement, "Motoring is all right, but I don't like to get out through the roof of the sedan!" The girl who wrote of the proposal ended her letter with the sentence, "Maybe I'll write you some day about another proposal, a real one!" The boy writing of the raft closed with, "Finally we were across safe, and I tell you we were glad!" while the fifth grade boy finished with, "I can still see that deer." The lad who spoke on European conditions ended with the exhortation, "Fellow students, let us as good Americans live up to the spirit with which we entered the war!" He might have ended, "Well, I guess that's all I know about conditions in Europe." The speaker on school spirit closed with the words, "The student who has real school spirit does nothing and says nothing that will detract from the reputation of his school; he does and says only those things that will enhance its reputation." The full three-sentence story about the doll might be, "My dollie can say ma-a-m-a-a. It can shut its eyes and go to sleep. Don't you wish you had a dollie like mine?" The last sentence might be, "Her name is Luella," but so commonplace a statement would be far less powerful.

In all grades the teacher should continually suggest a strong closing sentence that may be used instead of a weak one that has been used. It is concrete teaching of this type that brings results. Abstract principles have little if any value; concrete illustrations make a helpful and a lasting impression. Be concrete. In every grade insist on a potent closing sentence for every oral and for every written exercise in self-expression.

Outlines and paragraphs.—With the material so arranged that effective opening and closing sentences are

practicable, what about the rest of the material? It will be found that in the shorter exercises used in all grades the middle will almost automatically care for itself when these two important matters are given adequate attention, particularly if the "back up" for incidents preceding the opening sentence is artistically done. For the longer exercises of the junior high school and high school, written outlines are a great help. To make an outline necessitates a clear-cut "thinking-through" of the whole subject. The items originally placed on the blackboard or on paper when the material was being gathered were sifted by crossing out the commonplace ones. Those left should all be included in the outline, the ones closely related being grouped. Each group will call for a paragraph; and there is no other way of teaching the paragraph that really brings results. Each of the few major divisions in an outline demands at least one paragraph. Writing from a well-planned outline makes clear just when a new paragraph should begin, and if the theory of the outline has been properly developed, pupils even during junior high school years will begin to understand what is meant by unity of paragraph; they will grasp almost unconsciously the fact that a paragraph must deal with only a single thought.

The written outline will never entirely disappear from the habit of most persons who write at length, although for many it will be replaced by a mental outline, one that is seen clearly with the eye of the imagination although it has never been placed on paper.

To train pupils to think through a subject and to put on paper an outline of what is to be spoken or written is to develop a power that will probably be of more value in life than any other power developed during school years

Teachers should leave no midnight oil unburned in order to train themselves to teach this clearly. Too many teachers have never been taught to do it themselves. Those thus handicapped should not be satisfied until by their own efforts, seconded by books, by extension classes, and by summer school work, they have overcome the handicap.

Two- and three-sentence "stories."—In the primary grades the two-sentence or three-sentence oral self-expression exercise, or story, should be the norm. It makes language work simple and easy, even for the lower third of the class; more important than this, it develops the sentence-sense so completely that pupils thus trained never in later years write the "phrase sentence" or the "clause sentence," or fail to capitalize sentences correctly and to close them with terminal punctuation. During the first three years of school life this sentence-sense should be unconsciously evolved. When a two-sentence story is called for, no more than two sentences should ever be accepted; if the three-sentence story is demanded, two or four sentences should not be accepted; and pupils should be taught to criticize instantly and invariably any group of words that does not completely say something, as well as to call attention to any variation from the number of sentences demanded.

In the first grade the word *sentence* should be used, so that from the beginning pupils will understand it. Through the intermediate grades and the junior high school, frequent recurrence should be made to the three-sentence composition. It keeps constantly before pupils the sentence-sense, preventing any lapse from the good habits developed in the primary grades. If it has not been used in the earlier grades, it should be the only form used for

months even as late as the seventh or eighth grade. It has been used and is being used with distinct advantage with advanced students who have had their earlier training under unsatisfactory conditions; and many advanced students lack the sentence-sense. Such students should be given much individual training in the three-sentence oral and written composition. Nothing else will so quickly remove their handicap.

The three-sentence composition may easily run to a hundred or more words, provided the student is taught to use compound and complex sentences. It is possible greatly to improve many a ten-sentence composition by reducing it to three sentences. Reduction exercises have distinct advantages, particularly for students with a plethora of words and for those inclined to the choppy style of the simple sentence.

The long composition, whether oral or written, has little place in the work of the grades or even in that of the junior high school, and should seldom be used. In fact, some most successful English supervisors use almost nothing except the three-sentence composition even through the eighth grade. They insist that at the end of the twelfth grade pupils thus trained have much better powers of self-expression than have pupils who have been permitted or required to prepare longer compositions. Pupils so trained will undoubtedly have an absolute mastery of the sentence-sense and will have a power of compression too frequently wanting in pupils trained in the usual manner.

Frequency of self-expression exercises.—In the lower grades a short composition every day should be the minimum requirement; in the junior high school such a composition at least three times a week should be required, and one daily is better. Throughout high school

never a week should pass without an assignment of at least one oral and one written composition. In too many high schools the study of classics crowds out all exercises in self-expression after the first year; and the number required there is far too small. To teach accuracy and the appreciation of literature is important; but it should always be second to the teaching of a real power of oral self-expression and a notable skill in the writing of both business and friendly letters.

TEST

1. The first principle in arranging material is . . . .
2. The second principle in arranging material is . . . .
3. These principles may be introduced in the . . . grades.
4. Young people find pleasure in writing . . . .
5. The . . . method does not make for an effective opening sentence.
6. Teach pupils to begin in the . . . .
7. Outlines may be introduced in . . . and will prove . . . .
8. Outlines are most helpful in teaching both . . . and . . . .
9. In the earlier grades self-expression exercises should usually consist of only . . . .
10. In the . . . grade pupils should become familiar with the word . . . .
11. Throughout the high school there should be each week the assignment of at least . . . .
12. The teaching of literary appreciation and of accuracy should always be second to the teaching of . . . .

EXERCISES

1. Write a three-sentence composition on a subject found on page 25, following the principles here suggested.
2. Write an opening and a closing sentence for a ten-page essay on "Smoky Thinking" or on "My Favorite Enemy" or on "My Superstitions."

3. Arrange the items asked for at the end of Chapter 5, and make an opening and a closing sentence for the exercise.

4. In Mr. Thomas's *The Teaching of English in the Secondary School* a discussion of the outline will be found on pages 111–112, while on pages 44–47 is a consideration of the outline in its relation to paragraphing. The earlier reference should certainly be brought to the attention of the class.

CHAPTER 7

PRACTICING, SPEAKING, AND WRITING

Practicing

Too often the step in the oral self-expression exercise called Practicing is wholly neglected. Even some excellent teachers give it too little attention. In reality it is a most important step, and every teacher should keep before her pupils the necessity of constant practice if even a distant approach to perfection is to be made.

Home practice in oral expression.—One reason this step is so widely neglected is the fact that few schools have room in which to give pupils an opportunity to practice. It follows that practice must be almost wholly a home exercise. Pupils in the primary and intermediate grades are not at all averse to this kind of play; for their joy in it warrants the use of that word. If parents can be induced to coöperate, there will be no difficulty in having children of these grades secure ample practice; and many parents have real pleasure in listening while the children speak, and in making helpful criticism. The teacher must make clear to pupils just what she wishes them to do at home, and she must endeavor to make this clear to parents. Attention to this matter in parent-teacher meetings will prove helpful; a mimeographed letter sent to every home will bring results; best of all is a call at each home by the teacher, something easily possible in smaller communities but not so easy in cities.

In the classroom the subject has been chosen and narrowed; the material has been selected and arranged, the pupils having been told exactly how many sentences they are to use in the story and having been warned that the opening and closing sentences must be interesting; opportunity has been given for every pupil to think out what he is going to say. He must now be asked to go home and say it to some member of the family or to some friend. Excepting some pupils from non-English-speaking homes, almost every child in the primary and intermediate grades will respond gladly to this request; and teachers should strive to find a way for pupils from foreign homes to practice, for they need practice even more than other pupils. Where they are few in number, teachers will find little difficulty in providing practice opportunities; where they are many, far more time must be given to oral self-expression in the schoolroom.

Home practice consists in telling the story several times to some one, preferably a sympathetic member of the family. It is of course better to tell the story to each of several persons individually, thus scattering the practice and making it more valuable. The student in junior high school or high school may use his outline, holding it in his hand as he speaks, but being careful to keep within the sentence limit or the time limit imposed. He is getting ready to do a perfect piece of work in the schoolroom, if he is called upon to speak there; he must aim constantly to satisfy all the requirements of the schoolroom. The degree of the teacher's enthusiasm, however, will play no small part in rendering home practice really helpful. She should have boundless enthusiasm.

With the beginning of junior high school, or even a year earlier, pupils may be urged to practice before a

mirror. To one who has never made use of the critical listener in the plate glass the value of this kind of practice cannot be understood. Nationally known speakers and world-celebrated singers practice before the mirror, knowing that it is not easy to find a more helpful critic than is that silent figure so relentlessly giving attention to every word and motion, even to the lifting of an eyebrow. The mirror practice is of high value and should constantly be urged on junior high school and high school students.

Checking home practice.—At each schoolroom exercise it is well to ask how many have practiced at home, and then to learn how many have had the living audience and how many have had the mirror critic. All forms of encouragement (scolding, nagging, and punishment are not forms of encouragement) should be used to convince the indifferent of the importance of home practice. Personal conversations will at times disclose home conditions making it difficult. Such pupils should be permitted (not required) to remain in the schoolroom for practice after their classmates have gone; and the right teacher attitude will make such permission a privilege to be coveted rather than a task to be shunned. In no subject is tact more necessary than in the teaching of oral and written self-expression.

Speaking

Providing an audience.—The aim in choosing and narrowing a subject, in gathering and in selecting material, in arranging material, and in practicing should constantly be to interest an audience. An audience, therefore, should be provided. Those who have practiced at home have had an audience. Now they are entitled to a larger audience; and the privilege of that larger audience should be ac-

corded to them just as often as is possible. This is one advantage of the three-sentence composition. Many can have an audience, for an entire class can speak in twenty minutes. And as often as possible an audience made up of the entire class should be provided. For longer talks, and often for three-sentence stories, the group plan of speaking should often be used. It is not ideal, but it makes possible an audience far more frequently than does the class plan. In the group plan the members of a class are divided into units usually numbering four pupils to each unit. Three of each unit listen while one speaks. When one is through, another begins. Of course all units are in action at the same time, and a supervisor ignorant of the plan would feel that discipline had been forgotten. In fact, there is confusion. Yet pupils quickly learn that it is a wholly legitimate confusion, and they keep it at a minimum. Experience seems to show that it is most satisfactory for the speaker to stand and talk down to his seated companions. The confusion is minimized for the individual units if the teacher plans for each speaker, as far as possible, to stand with his back toward adjoining groups. The group plan works, even with primary pupils, and it is indispensable in teaching oral English in junior high school and high school. As often as possible, however, each pupil from grade one to grade twelve must have the privilege of speaking to the entire class.

Learning to face an audience.—One of the most important aims in all oral self-expression work is the development of power to face an audience. No pupil should be permitted to give even a two-sentence or a three-sentence oral composition unless he is standing in front of his audience. If this is begun in the first grade and continued throughout the junior high school, it will be easy for

practically every high school student to stand before an audience and speak clearly, simply, and interestingly, no matter what the occasion.

So too whenever a pupil is called upon to answer a topic question, that is, to discuss in several sentences a topic in history, in geography, in civics, in hygiene, in any subject, he should be required to walk to the front of the room, face the class, and make his statements. This is only a proper and necessary correlation of the subject with the work in oral expression, and it should be as inevitable as the rising of the sun. If the exercises in oral self-expression are not to function in other schoolroom work, they will not function in other life work.

When asked a question requiring simply an affirmative or a negative or a single word or sentence as an answer, the pupil may reply from his seat, sitting or standing, as the teacher prefers; but when his answer calls for the use of several sentences, as the answer of a proper topic question always does, he should stand before his class to answer. The fact that it takes time should never prevent so important a functioning of the most important subject in the curriculum.

The pupil, then, should always stand before the class when he is speaking, that is, when he is completing his part in the self-expression exercise.

Posture.—First, he must stand erect and firm. Never permit him to touch a desk, a table, a chair, or anything else with either hand or body. His feet should touch the floor; he should touch nothing else.

He should stand upright, should not be permitted to slouch, to stand with curved spine, to have one shoulder higher than the other.

The hands are the great trouble. Young speakers sel-

dom know what to do with them. Let the teacher suggest that the hands, resting beside the body, be lifted from the body for perhaps eight or ten inches and then be dropped. Now they are at ease, are without stiffness, and will soon be forgotten. The girl should not be permitted to twist her handkerchief or a fold of her dress, nor the boy to toy with a button on his coat.

It is better for the boy not to thrust his hands into his pockets, but for the teacher to forbid this would be a serious mistake in the case of some boys. Rather, let the teacher suggest that putting the hands into one's pockets is not a good practice and that the habit, if it is such, should be broken.

Gestures.—Never ask for gestures. Gestures should be spontaneous. If they come of their own accord, all right. Guide the speaker just enough so that he will habituate himself to making his gestures in curved lines. The arm may be extended to a straight position, but it should come to it by means of a curve. Then it should be allowed almost to drop back to its position beside the body. If these statements are new to you, try this way of gesturing yourself, and see what is meant.

Facing the audience.—From the first exercise in the first grade the speaker should be encouraged to look at his audience. Speaking cannot be effective when the speaker's eyes are directed out the window, at the ceiling or floor, or at a given point on the wall. The eyes are one of the speaker's effective tools. He should learn to use them, and that means that he should always look at his hearers, his eyes changing direction from time to time so that he never seems to stare and so that he really sees at brief intervals every part of the room. To gain this power in later years is not easy; to gain it in the early grades is not

difficult. The teacher should aim to have every pupil attain it.

The voice.—The important tool in oral self-expression is the voice. First, the speaker should develop the power of distinct enunciation. Each syllable should be clearly distinguished, and yet there should not be a manifest division of syllables in a word. The word is the unit, not the syllable. But carelessness in distinguishing syllables is shown when *laboratory* becomes *lab'ratory* and *running* becomes *runnin'*. From the first day in school this carelessness should be discouraged, with the purpose of entirely eliminating it long before the pupil reaches high school. The suppression of letters is a similar careless habit. It causes *library*, for example, to become *libary*. The teacher who is to be efficient in ridding the speaker of these unfortunate habits must endeavor to eliminate them from her own speech; and most of us, no matter how excellent our training, have some of them left. But today we would not have them if in every grade we had been guided toward their elimination.

No speaker should be permitted to use so low a tone that he cannot be heard easily by everyone in the room; but it should be remembered that the carrying power of the voice depends at least as much on clear-cut enunciation as upon loudness of tone. Nor should a high-pitched voice be neglected. The moment some speakers stand before an audience the vocal cords tighten and the pitch becomes high. It is due to embarrassment, and usually disappears with the passing of stage-fright. If it persists in a child, he should be privately cautioned about it and urged to try to talk as he normally talks. Some children, however, use the high pitch constantly. This habit may be due to a deaf member of the family and to the idea that

the deaf hear a high-pitched voice more readily. Experience seems to show that a lower pitch with especially clear enunciation is most easily distinguished by the deaf. The teacher can be helpful in the home by emphasizing such facts.

The most effective guide to voice control is interest. When a speaker is deeply interested in his message and is really anxious to impart his own interest to his audience, he will usually use the voice that will accomplish his purpose. He will speak with sufficient force; he will put into his voice the proper feeling; he will use effective emphasis. Let him strive after a subject having interest both for the speaker and for the audience. When he sees the audience carefully following him, he will find his own interest increasing, and his voice will usually do the thing he wishes it to do. But speech must be simple, clear, easily understood by all, and without careless habits.

Procedure.—In junior high school and beyond, the speaker should be taught to recognize the person who calls on him, using such words as Mister Chairman, Madam Chairman, Worthy Chairman, Worthy Teacher, etc.; and his audience by such greeting as Fellow Students, Classmates, My Friends, or other appropriate expression. This develops a habit that will be useful in later life, and also makes the pupil feel that the occasion is of importance.

The ungraded school.—In the ungraded school or the school of two grades the pupils should be divided into two groups for the teaching of oral and written self-expression. Let the pupils of the first four grades (of the first five if it does not make the group too large) form one group. When any pupil is speaking, let the entire school form the audience. Nervousness on the part of younger pupils will soon pass, and practice before such an audience well repays

the time it takes from those who are not reciting. Pupils always work harder to prepare an interesting speech when they know that they will have an expectant audience. Teachers of rural schools are prone to forget the importance of teaching oral and written expression.

A way to be avoided.—Here is a way of teaching oral expression which should never be used: A junior class in a large high school had been asked to prepare and write [*sic*] an oral composition dealing with a favorite magazine. When called upon to speak, the first boy, standing beside his seat in the middle of the room and facing the teacher, told haltingly why he liked *Popular Science*. Then a girl, standing beside her desk yet farther back in the room, told a similar story about the *Home Companion*. Next a boy could not remember his talk, and the teacher asked him to read it. He read without any expression. Perhaps half the class talked or read thus from their seats. Then the teacher, remembering the visitor, asked the rest of the students to stand in the rear of the room, near him, so that he might hear more easily! And there they stood, behind their audience!

Every student was bored by the exercise, for the subject was trivial and every speaker said almost the same sentences. And who could be interested by any speaker who stood behind him! When the class ended, the visitor asked the teacher whether she did not feel it would be more helpful to the students if the speaker always stood in front of the audience. She thought it might be better, but it would take too much time!

Writing

Let speaking precede writing.—The steps in the development of the written and of the oral self-expression

exercise are identical up to and including the arrangement of the material. If the identity is continued through the next step, the results in the written work will be better; for the written exercise which has first been spoken is usually better than when the oral exercise is omitted. In the earlier grades the written exercise should invariably be preceded by the oral.

The written exercise in the schoolroom.—Before high school years all written exercises should be prepared in the schoolroom, and practically always (always in the lower grades) under the guidance of the teacher. Even with advanced students many exercises written in the presence of the teacher are desirable. Such exercises provide a check which will enable the teacher to judge whether work done outside the class is honestly done. Dishonest work is so common that some method of comparison must be available. Desirable in itself, work under the eye of the teacher is made almost a necessity by the common practice of presenting the work of another as one's own. With frequent classroom writing, there is little probability of such use of another's work.

The teacher's help.—In the grades and junior high school and often with older students the direction to write should be given, and then the teacher should spend the time in passing from desk to desk and looking over what has been written. Errors should be brought to the attention of the writer, not by a bald statement, but by suggestion. "Are you sure that everything is right in that line?" "You have a mistake in the use of the apostrophe; find it." "Read that group of words. Do they form a sentence? Have you the capitalization and punctuation correct?" The purpose should be to develop in the writer the power to discover his own errors. For the teacher to

tell the pupil his mistake is of much less value than it is for him to discover it, even though the teacher has suggested that something is wrong.

Teachers too often feel that when the class is writing, they themselves are free to mark papers, write letters, read, or prepare for the next class. When the class is writing, the teacher should be coöperating. She certainly should give help to the lower third of the class, if she finds that time will not permit her to help all. The written exercise should always be a supervised study period, with supervision by the teacher. High school instructors will find this no less necessary than will other teachers. It helps to assure the results which every true teacher is anxious to secure. And even under the most advantageous conditions those results are not easily attained.

At least three minutes before the close of the period the teacher should warn the writers that they will have to stop shortly. When the time comes, everyone should stop at the same moment, opportunity being given to those who are not through to write the word *Time* but nothing else.

Form of written work.—The two-sentence or the three-sentence "story" should be used almost exclusively before the seventh grade and should be returned to frequently throughout junior high school. For every written exercise *except letters* a title should be provided. It should state simply and clearly what the story is about. Placed perhaps two inches from the top of the paper, its first word and its last word should be capitalized, as should all other words except *a* and *the* and connecting words (prepositions and conjunctions). It is customary to draw three parallel lines under the title—the usual way of indicating to printers that the words should be printed in capital letters.

The letter.—Practically all written work, however, should be in the form of letters. Throughout life most people write letters. No pupil should leave school without having mastered the letter form and something of the letter technique. Further, in the letter pupils find a freedom and a lack of formality not present for them in any other form. It is close kin to conversation. Having talked the "story," pupils find it easy to write it in the letter form to a friend, a relative, or the teacher. Pupils should early be taught the items, capitalization, and punctuation of the letter form, preferably, perhaps, of the fully punctuated form (see page 241).

Have most written work in the form of letters.

The appearance of the page.—In all grades teachers should accept only such written work as is neat both in penmanship and in location on the page. Letters should be letters, without endorsements of any kind. Let the signature tell who has done the writing; if the letter is of a type which makes this impossible, have the pupil's name on the back of the sheet, not at the top of the letter. Accept only perfection in letter form. In all written work insist on an adequate regular margin on the left and a narrower, reasonably regular margin on the right. Never accept a paper in which the margins have been omitted. Never permit a pupil to give a letter a title. Never permit pupils to become careless. Demand neat papers.

Shall pupils fold their papers before handing them to the teacher? It depends on the teacher. The one who is saving time in every possible way will feel that it is an unnecessary waste of time to unfold every paper examined and fold it again before it is returned. Really, is there the slightest advantage in a folded paper? Become an efficiency engineer as far as your own work is concerned,

and find the easiest, quickest, most efficient way of doing each task that you regularly meet.

TEST

1. After the material is arranged, the pupil should . . . .
2. Pupils should be encouraged to practice at . . . .
3. By junior high school years pupils may be urged to practice before the . . . .
4. For oral and written expression, pupils in the ungraded school should be . . . .
5. When a pupil is speaking in an ungraded or a two-grade school, the audience . . . .
6. When speaking more than a single sentence, pupils should always . . . .
7. When he is speaking, the pupil should never be permitted to . . . .
8. Pupils may be taught to get their hands out of the way by . . . .
9. The teacher should never ask for . . . , which, when used, should . . . .
10. The pupil must be taught always to look at . . . .
11. Three voice characteristics to be taught are . . . .
12. Much written composition work should be done in the . . . because . . . .
13. While pupils are writing, the teacher should . . . .
14. The written work of pupils should be largely in . . . because . . . .

EXERCISES

1. Prepare a three-sentence oral composition and stand in front of the class and deliver it, carefully carrying out all suggestions here made.
2. Ask your friends whether you suppress letters, slur syllables, or mumble. If you have any of these faults, read aloud for perhaps three minutes every day, giving attention to every letter and syllable. Keep this up until your enunciation is distinct.

3. In a lower class in your own institution or in a class in the training school help the pupils while they are writing. As many as a half dozen members of your class can coöperate with the pupils of a single room.

4. Prepare a two-minute address on a subject of interest to you, following all the steps so far explained. Stand before the mirror and give this address at least five times. Does this experience convince you of the value of mirror practice?

5. The value of oral composition and methods of carrying it on are discussed in Mr. Ward's *English Evidence*. Read essays 49 to 77. Write two paragraphs, one summing up the discussion of the value of oral composition and the other outlining methods which to you seem practicable.

6. In Miss Simons's *English Problems in the Solving* read "The Problem of Written Work," pages 84–94. What is her answer to "Why ask students to write?" Do you agree with her answer to "How?" With her answer to "Where?" Reasons? What is your opinion of her answer to the question "What shall pupils write about?"

7. Mr. Thomas's consideration of oral composition in Chapter Five of *The Teaching of English in the Secondary School* has value for all teachers and special value for teachers of higher grades. His consideration of outlines will greatly help junior high school teachers. Let a member of the class make a summary of the chapter and bring it to the attention of the other members.

8. Let a class committee report on pages 80–140 of Mr. Cook's *The Play Way*. This chapter deals with "Littleman Lectures," or the oral self-expression work of the boys in a private school in Cambridge, England. Have one of the committee read in the class the printed lecture entitled "How to Make a Speech or Lecture," on pages 138–140. Is there something in this that can be used in intermediate grades and in junior high school?

9. On pages 16–40 of Mr. Mahoney's *Standards in English* is discussed written work in self-expression in the first eight grades. Let this discussion be summarized for the class.

CHAPTER 8

CRITICISM

Criticizing Oral Work

Time required.—Adequate criticism of oral work consumes time. With the large classes common in most schools, time for speaking is almost impossible to find; for each student in a class to speak for as much as three minutes will often require three recitation periods. If one adds the amount of time called for by adequate criticism, the number of periods needed for the members of a class to speak and to be criticized becomes five or six. Under ordinary conditions this renders almost impossible sufficient training in oral self-expression.

A plan for criticizing.—A plan for criticizing oral work which is available for all except primary grades and which may be used even in primary grades by omitting the written part, calls first for a student chairman, who is appointed by the teacher or chosen by the group and who has a chair in front of the class. He asks for slips giving the subject on which each pupil is to speak. He then calls on a pupil, standing until the pupil takes his place in front of the class, when he recognizes him. Speeches of a given number of sentences regulate the difficult problem of length; or a fixed time beyond which no one may speak may be determined upon. In this case each speaker should be warned a half-minute before the expiration of the time.

As each pupil speaks, his fellow pupils write on a sheet of paper such criticisms, both favorable and unfavorable, as they deem appropriate. As soon as the speaker has taken his seat, the chairman asks him to criticize himself. Pupils should be taught that this is of real importance and that it should be done seriously and impartially. Then the chairman asks a pupil for one criticism; then another pupil; then perhaps a third. It should be understood that favorable comments are even more desired than are unfavorable. What are the things the speaker did unusually well? Then a request is made for general criticism, during which comments not yet made may be offered. Here the teacher and the chairman may criticize.

At the end of the class period the written criticisms of the various pupils may be gathered for checking or examination by the teacher. Pupils should be taught that the final test of any talk is interest. The pupil who does not hold the attention of the class has dismally failed. With this feeling established in a class, each pupil will strive earnestly to prepare a talk that will please.

Group speaking.—Where room can be found, this plan may be modified by dividing a high school class into groups of about ten pupils, appointing a chairman for each group, and letting the various groups go to different rooms, in each of which the plan outlined is carried out. The teacher passes from group to group, giving part of the period to each. At the close of the period the several chairmen dismiss their sections. In some high schools these groups go to designated parts of a commodious corridor: in others offices are used. The group plan has two outstanding advantages: First, it makes possible in a single period a talk by each pupil and adequate criticism of the talk; second, it puts upon pupils a responsibility for

careful work and for good conduct which is similar to the responsibility that will come after school years. Is it not possible that the second advantage really has greater value than the first? If rooms or corridors are not available, the students in the classroom may be grouped in fours, with one of each group—perhaps ten different pupils—speaking at once, each to his own group.

Contests.—Thoughtful teachers will have groups or different classes choose their best speakers and have occasional extemporaneous speaking contests, sometimes with members of the classes as audience, sometimes inviting the public. Such contests always add to the interest, and when sponsored by an enthusiastic teacher often result in a vigorous spirit of rivalry.

Guiding criticism.—In order that pupils may have something definite on which to base criticism, it is well to have them familiar with a list of questions like the following:

Did the speaker stand properly?
Did he have trouble with his hands?
Did he look at his audience?
Did he make himself heard without trouble?
Did he speak distinctly?
Did he omit any letters or syllables?
Did he mispronounce any words?
Did he show interest and enthusiasm?
Did he use unnecessary connecting words, such as *and, so, then?*
Did he use *very* or any other word too frequently?
Did he choose and narrow his subject wisely?
Did he know enough about his subject?
Did he arrange his material well?
Did he begin with a gripping sentence?
Did he close with an effective sentence?
Did he make any inaccurate statements?
Did he make any errors in grammar?

Did he misuse any words?
Did he interest his audience?
What did you like best in his speech?
What did he do that you would like to be able to do equally well?

Such questions may be mimeographed and a copy given to each pupil. In a given school system it would be well for all pupils to be provided with a list of questions so printed that they could be pasted in a textbook. Or the class may write the questions from dictation and paste in their textbooks the papers on which they write. Even where the school system provides books, it is entirely possible for sheets to be pasted in so that they may be removed without damage to the book when it is returned by the pupil. Or the teacher may write the questions with a marking crayon on a large sheet of wrapping paper, which may be fixed with thumbtacks over the blackboard at the front of the room, so that every pupil has it before him during the oral self-expression exercise. In some manner such criticism should always be guided.

Criticizing Written Work

Every year teachers in every grade of the public schools as well as in high schools waste millions of hours "correcting papers." *To correct* the written self-expression exercise of a pupil is to throw away time. *To mark* it in such manner that the pupil will be able to correct it himself, and then to see that he does correct it, is to spend time wisely. To develop in the pupil power to write so accurately that corrections will not be needed is to spend time in the best possible way.

Pupil criticism first.—Even the marking of papers so that the pupil may correct them should be reduced to a

minimum. Therefore self-criticism and classmate criticism should precede teacher criticism. The teacher should seldom, if ever, examine a paper until the pupil has had an opportunity to examine it critically himself. This is as true in the third grade and the sixth grade as it is in the twelfth. Seldom should the teacher examine a self-expression paper until it has been examined critically by a fellow-pupil, or, better, by a group of pupils. Such plan accomplishes two things: It reduces to a minimum the time which the teacher will need to give to the paper, and it develops in pupils power to discover their own errors.

If the writing of a paper occupies the entire period, the teacher should permit pupils to retain the papers until the next recitation, or should take the papers and return them to the writers at the beginning of the following exercise. For each pupil to retain his paper has the advantage of making it possible for him to read the paper aloud and of enabling him to give ample time to a critical examination of it. Usually a paper should not be handed in until the writer has read it aloud. This is not always practicable, but it is always desirable. For the pupil to form the habit of reading all of his written work aloud is important. Such reading will reveal violations of euphony which will not be found during silent reading, while the care demanded by reading aloud will bring to light errors of almost every other type. Urge pupils of all ages to read their written work aloud.

Plan for pupil criticism.—When the time for criticism comes, whether it is immediately after the writing or at a later recitation period, each pupil should be urged once more to read his paper critically. Then one or more of his fellow-pupils should examine it, each taking up with the

writer anything that he thinks should be changed and referring any disputed point to the teacher.

In any grade an excellent plan for pupil criticism is to divide the class into groups of from three to six. The several groups should arrange movable chairs in circles; with fixed seats each group should be made up of two pupils seated immediately behind two others. Each of a group should read his paper aloud, the others listening; this assures each pupil an audience for all that he writes. When he is through, frank criticism should be indulged in. Then each paper should be examined by at least one member of the group; if time permits, every member should examine it. Finally the group should decide which paper is most interesting, these papers being read to the class by their writers. Of course each pupil makes such changes in his paper as the approved criticism of the group calls for.

In forming groups the teacher should place strong pupils with weak; the former need less criticism, but will profit by criticizing, while the latter will receive valuable criticism from their stronger classmates. From time to time these groups should be varied, but probably should remain undisturbed for periods of several weeks.

The teacher's criticism.—After pupils have incorporated such changes as seem advisable, the papers are collected by the teacher. As has already been stated, for the teacher to correct these papers is a waste of time. As a rule a paper corrected by the teacher and returned to the pupil receives practically no attention. If he is expected to keep his papers, it is filed; otherwise it is probably destroyed as soon as he has noticed the grade and possibly glanced at the red ink or blue pencil. Either way, the

pupil profits not at all by the time the teacher has given to the paper.

On the other hand, if the teacher has marked the paper with symbols or, preferably, with numbers referring to violated principles and if the pupil is required to study the principles indicated and to make the necessary corrections, then every mark placed on the paper by the teacher calls forth exact thinking on the part of the pupil, and he necessarily profits. The more thoughtfully he does the correcting, the more he profits. In the lower grades this correction work should be carried on in the schoolroom under the guidance of the teacher—real supervised study. Beginning with the seventh or eighth grade, at least part of it may be done as assigned work for the study hour. When it is so done, the teacher must in some way satisfy himself that it has been properly done. A way of real value is for the teacher to take the papers a second time and by examination to see that the corrections are satisfactory. If any are unsatisfactory, the teacher circles them with a colored pencil and returns the paper to the writer, who should try again and return the paper to the teacher, preferably during a conference hour.

To make the method fully successful it should be carried on throughout a whole school system, from primary grades to high school graduation. Any teacher may use it to distinct advantage, however, even if no other teacher is using it.

Making corrections.—When making corrections the pupil should usually be required to insert, cross out, and write between the lines rather than to rewrite. A word to be omitted should be marked with a line drawn through it from end to end. Pupils should not be permitted to inclose such a word in marks of parenthesis. Many

teachers direct pupils to use parentheses for this purpose because they feel that these marks mar the appearance of the manuscript less than a line drawn through the word. While this is perhaps true, such use of parentheses is wholly unwarranted and should never be permitted. Keep parentheses for their legitimate use.

When a word or words are to be inserted, the caret (∧) should be used with its point between two words pointing upward; the insertion should be made above the caret between the lines. Many students enter college with no knowledge of the use of the caret. Teachers should make pupils familiar with it as early as the fourth grade. Thereafter any incorrect use should always be brought to the attention of the pupil who errs.

Pupils should be required to draw a red line through unnecessary or incorrect punctuation marks; they should not erase them. When a mark is erased, the teacher cannot easily see that the correction demanded has been made. Punctuation marks inserted in red are easily seen. (Should it be stated that corrections should regularly be made in red ink?) Unnecessary capital letters should be crossed out and small letters written above them; likewise incorrect small letters should be crossed out and the needed capitals placed above them. Sentences or paragraphs may be rewritten at the end of the paper or on the reverse of the sheet, for pupils should be taught to write on only one side of the paper.

Require careless pupils to rewrite the entire paper; let other pupils make corrections on the original paper, following the suggestions here made.

Marks referring to principles.—A system using numbers has distinct advantages over a system of symbols. The latter are general rather than specific. The letter

P on the margin, meaning a violation of precision, that is, a use of a word in an unwarranted meaning, cannot have the value of a number referring the pupil to a discussion of the proper use of *may* and *can* or to the discussion of the progressive form of the verb rather than the regular form. Such specific references have a value that cannot be obtained through the use of the reference made by a general symbol.

Any school system or any individual teacher can easily work out numbered principles adapted to the grades for which they are intended. Efficiency calls for the use of the same system of numbers throughout a school system. Such principles may be printed and pasted in the textbook or may be mimeographed. The individual teacher adopting the method for his own use can easily dictate his principles, with their numbers, to his class. A discussion of the particular principles needed for given grades will be found on pages 529–535.

English teachers and their work.—English teachers often indulge too much in self-pity. They take as sterling the commiserations of their colleagues over the fact that they must spend so much time marking papers. They come to believe that time thus spent is time unpleasantly spent. When reading self-expression papers is a task, is not the teacher at least partly to blame? It is a task to read reproduction work or papers dealing all with the same incidents. Such papers become monotonous. But when subjects are properly assigned and when pupils are given the privilege of judicious selection from their own experiences, few teachers will find monotony in marking papers. They will find weariness, sometimes far too much weariness. That, however, is the fault of the public, not of the work.

The English teacher's hours.—The English teacher's work-day should be no longer than the work-day of any other teacher. But no teacher should expect his work-day to continue only during the hours that he is with his pupils. Those hours are trying and nerve-wearying; but are they any more so than the hours of the editor, or the book-keeper, or of the mechanic who does a single thing a hundred times in sixty minutes, or of the shop-girl who stands and smiles at exacting customers all day long? Too many teachers find their weariness in worry and self-pity rather than in work.

The special teacher in English should work no more hours than the special teacher of mathematics, or history, or geography, or psychology, or nature study. These teachers, doing their work as it should be done, will have many papers to mark, exactly as will the English teacher.

The special teacher of English, however, under the present system does have a longer work-day than have most other teachers, because she has just as many classes to teach and many more pupils in each class. All pupils have required English, and where possible many choose elective courses in English. In general, therefore, English classes are crowded. The public assumes that it is as easy to spend an hour teaching forty or fifty pupils as it is to spend an hour teaching half as many. The difference during the hour, though not great, really exists; the important difference comes in the part of the work-day spent away from the pupils. Not so much a reduction of teaching hours as a reduction in the number of pupils is what English teachers should seek. A national committee, after long study, concluded that no special teacher of English should be given more than one hundred pupils. That number should be a maximum. An average of

seventy-five pupils would be approximately right.[1] This would make possible, without a day of undue length, the examination of a sufficient number of papers and adequate conferences,—both of which are an essential if satisfactory results are to be obtained. Conferences are only opportunities for individual instruction, and in no other subject is such instruction so necessary as in English.

The grade teacher.—While with her many subjects the grade teacher must reduce to a minimum the examination of papers, no satisfactory results can be expected without the marking of papers. Even with much self-expression work written on the board by pupils, in general at least two papers for each pupil should be marked each week. The time required to mark forty three-sentence papers is not great, particularly if a number system is used. The teacher quickly masters the numbers, and they slip from the pencil almost without effort.

What pupils may criticize.—In discussing the criticism of written self-expression, one matter of importance remains, namely, the particular question that pupils should have in mind when they are criticizing each other's written work. In the discussion of criticizing oral work is given a list of the questions that should be in the mind of the pupil while he is listening to his fellow-pupil speak. A similar list of questions to be kept in mind while examining written work proves helpful.

Matters of rhetoric and many principles of grammar

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[1]See *The Labor and Cost of the Teaching of English in Colleges and Secondary Schools, with Especial Reference to English Composition.* A survey begun by a committee of the Modern Language Association of America and continued under the joint authority of the National Council of Teachers of English, the National Education Association, and the United States Bureau of Education. Compiled by Edwin M. Hopkins. Published by the National Council of Teachers of English.

must be left largely to the teacher; pupils are not competent to criticize in these fields. The pupil's criticism, then, must be largely in the field of form. This fact explains the omission of many items that would be included if the list given below were intended for the guidance of teachers.

Business letter form.—Probably most of the written work of pupils of the grades and high schools should be in the form of letters. Not later than the sixth grade, perhaps even in the fourth, the pupil should be taught the complete business letter form, and, in order to make it habitual, he should be required to make use of it in almost every piece of written self-expression, even though most of what he writes will be of the nature of friendly letters. The friendly letter may properly be written in the form of the business letter. The importance of having every person leaving school a master of the letter form is such that it seems wise to demand it thus from early grades.

It seems to be better pedagogy to require pupils to master the fully punctuated business letter form. (See page 241.) The questions here given are written with this in mind, although they of course apply equally well to the non-punctuated form.

Guiding pupil criticism of written work.—Some of the following questions may be used as early as the latter half of the first year in school. Just where others are used will depend upon the instruction the pupils have had. They should all be in use by the eighth grade.

Is the letter heading correct in items, order of items, capitalization, and punctuation?

Is the address of the letter correct in items, order of items, capitalization, and punctuation?

Is the opening phrase correct in capitalization and punctuation?

Is the closing phrase correct in wording, capitalization, and punctuation?

Is the signature complete, easily read, unmistakable, with a period after each initial used and after the signature as a whole?

Are all words spelled correctly?

Are any words omitted?

Are there unnecessary words?

Are capital letters used properly?

Are there groups of words capitalized and punctuated as sentences which are not sentences, that is, which do not completely state a thought?

Are there groups of words which are sentences, but which are not so capitalized and punctuated?

Are all words used in a proper meaning?

Do all pronouns agree in number with the words for which they stand? For example, is *they* or *their* used anywhere to refer to *each person*, *every person*, *each one*, *everyone*, or to any other word meaning only one?

Are there any errors in verb forms, such as *seen* for *saw*, *done* for *did*, *setting* for *sitting*, *laying* for *lying*, etc.

Do all verbs agree with their subjects?

Is there a word to which each pronoun refers?

Are all pronouns following verbs and prepositions in the right form?

Are commas used properly?

Does each sentence close with the right punctuation?

Are all possessive forms and all contractions properly written, and do all forms written with an apostrophe need an apostrophe?

Are paragraphs properly indicated?

Are quotation marks properly used?

Is the content of each sentence and of each paragraph a unit?

Does the opening sentence command your interest?

Is the material properly arranged?

Is the closing sentence strong?

Is the paper interesting?

Are any incidents included that are without interest?

What are the most interesting parts?

What changes can you suggest to make the paper more interesting?

These questions and others added by the teacher may be placed in the hands of the pupil or may be put before him on the blackboard or on a large sheet of paper after the manner suggested on page 75. At first he should be taught to read the entire paper with only a single question in mind. Later he may read with two questions in mind, and ultimately, of course, with several. But before junior high school the pupil should be told by the teacher to read the paper, first, looking for so-and-so; second, looking for so-and-so; etc.

The more completely the pupil develops power to find errors in his companion's paper, the more accurate will his own papers become. Teachers can well afford to give much time to training pupils along this line, as it will save much teacher criticism.

TEST

1. Explain the plan for having self-expression work in groups.
2. Explain the plan for an extemporaneous speaking contest.
3. Add three questions to those given as suggestions for oral criticism.
4. Every year teachers waste millions of hours . . . .
5. Teachers should . . . papers; they should not . . . them. This should be done by the . . . .
6. Before a student hands in a paper, he should always read it. . . , and it should always be criticized by . . . .
7. Explain criticism by groups.
8. Pupils should correct their marked papers in the . . . , with the teacher . . . .
9. A system of marking papers with . . . referring to . . . is best.
10. The English teacher's work-day is too long because he has . . . .
11. For each pupil there should be marked each week at least . . . papers.

12. The written work of pupils should be largely in the form of . . . .

13. Add three questions to those suggested for written criticism.

14. The aim in all criticism should be to give the pupil power to . . . .

EXERCISES

1. Draw up a group of numbered principles to be used in marking papers and adapted to the fourth grade. To formulate these principles read a set of papers written by fourth grade pupils.

2. Add the principles needed for the sixth grade.

3. Mark a half dozen papers written by fourth, fifth, or sixth grade pupils. By high school pupils.

4. During the recitation period have several oral compositions. Let each student write appropriate criticisms as the speakers are speaking. Call for criticisms following the plan given earlier. After these criticisms have been given, have several students read all that they have written.

5. Let each student bring to class a paper of at least a page written by himself. With the class divided into groups, carry out the plan of group criticism. Follow this plan whenever written exercises are called for by the teacher.

6. Discover how many pupils each of the English teachers in all near-by high schools are teaching. Learn also how much paper work each one requires from his students. Can the community expect satisfactory results from the English teaching?

7. Read pages 33 to 50 in Mr. Driggs's *Our Living Language*. In a single sentence sum up each one of the three chapters.

8. In the same book on pages 101–120 you will find a most helpful discussion of criticism, which splendidly supplements what is said here. Study these pages.

9. In Essay 176 in Mr. Ward's *English Evidence* a teacher tells of the results that followed the use of a plan of essay marking somewhat like the one advocated in this chapter. After reading the essay, sum up her plan.

10. Essays 178–180 in Mr. Ward's book are printed under the general title "Killing the English Teacher." They give interesting experiences of the teachers writing the essays.

11. Of few books can it be said that no one should go forth to teach without being familiar with them. This should be said of Professor Palmer's *Self-Cultivation in English*. Read it. Write out its four prime principles. Read it again. Elaborate each of the four principal dicta, and then add the less important principles. They are scarcely less valuable. Then read it a third time. To read it takes about half-an-hour.

12. Helpful suggestions will be found in "The Problem of Theme Correcting," pages 104–107 of Miss Simons's *English Problems in the Solving*. What does she mean by a "stock-book"? By "class criticism of themes"? Do you agree with her contention regarding the value of the conference method of criticism? What are the arguments against this system?

13. Let a student bring to class the characteristics of effective criticism which are given on pages 68–69 of Miss Wohlfarth's *Self-Help Methods of Teaching English*. Do you feel that any of these characteristics are needless? Can you add other characteristics? Of the seven given, which ones do you feel are most important?

14. Discuss in class the advantages and the disadvantages of using two marks when grading a written composition, one mark to show the value of the content, another mark to show the degree of accuracy. What are the advantages and the disadvantages of using letters to show the grade, and of using figures based upon 100 as excellent? What are the advantages of keeping the number of mechanical or form errors averaged for a page over giving a grade in form? What are the disadvantages? Is there usually a close coördination between the number of form errors and the value of the content of a paper? If you are unable to answer this question, how can you learn the answer?

15. Every high school teacher should read at this point "Questionable Intimacy with a Composition Class," pages 143–146 in Mr. Cox's *The Teaching of English*, in which he tells of some unusual freedom he has shown. Have you ever had a teacher do as he did? Would you ever dare do it? Should it be done? What are its values and its disadvantages?

16. In the same volume every high school teacher should read pages 162–172, "A Harangue in Conference." Here Mr. Cox tells of his interview with a student during a conference period. After reading it, tell what effect it has had on your conclusions concerning the value of the conference period.

17. In *How the French Boy Learns to Write* Mr. Brown says that the boy's teacher never hesitates to give him a very low mark when it is deserved; he never adds to his mark through sympathy. Grading on 20, the teacher does not hesitate to give 4 or 6. Have your teachers been equally honest? Will you be equally honest? Note that these marks would mean 20 or 30 on a scale of 100. Is there an advantage in such honesty? What? What is the disadvantage? In general, do our teachers mark too high or too low?

18. On pages 84–85 of Mr. Brown's book he discusses economy in grading themes. What does the French teacher do to make his work lighter? Can his methods be brought into our schools? State definitely three things which can be done by you when you begin to teach.

19. On page 170 of the May, 1925, *Elementary English Review* and on page 255 of the September, 1925, issue, Dr. James F. Hosic tells the story of "The Chicago Standards in Oral Composition," giving most helpful examples. These articles should have the attention of every student of this book.

20. Pages 118–129 of Mr. Mearns's *Creative Youth* is a chapter entitled "Tradition and the Next Step." Every student should read this chapter. It would be well to have it read aloud in class and to have it thoughtfully discussed. Are you as a future teacher satisfied to have your work wholly circumscribed by tradition, or are you determined to have at least some of its phases thoroughly up-to-date?

21. Let a student bring to class Professor Hopkins's *The Labor and Cost of the Teaching of English* and read aloud the "Results of the Survey" of English Teaching in high schools, which will be found on pages 6 and 7. How much heavier is the labor of English teachers than that of teachers of other subjects? What changes are recommended? What is the cost per pupil of English teaching as compared with the cost of other subjects?

COURSES OF STUDY

1. In "Outcomes by Grades," pages 251–259 of the *Fourth Yearbook of the Department of Superintendence of the National Education Association* are listed the attainments in spoken and written English which should be achieved by pupils in each grade from the first to the sixth inclusive. At this point it should be examined by all students exp cting to teach in any of the first six grades.

2. Two books on the teaching of English have aimed to tell what pupils of a given grade should be able to do in self-expression. On pages 51–145 of Mr. Sheridan's *Speaking and Writing English* and on pages 41–156 of Mr. Mahoney's *Standards in English* will be found an outline of self-expression work by grades, suggesting appropriate work for each grade and giving examples of work done by pupils of each grade as far as and including the eighth. Every student should make himself familiar with one of these books. Teachers will find them helpful in fixing "standards" for pupils of a given grade.

3. On pages 287–344 of Mr. Stratton's *The Teaching of English in High School* is given a course of study in English for grades seven to twelve inclusive. Students expecting to teach in any of these grades should examine this course of study.

4. On page 522 of Mr. Thomas's *The Teaching of English in the Secondary School* begins an extensive listing of available state and city courses of study in English for the junior high school and the high school. Any one seeking such courses will find Mr. Thomas's list most valuable.

5. Chapter III in Mr. Sharp's *Teaching English in High Schools* deals with the course of study in grades nine to twelve, inclusive, listing the literature which seems desirable and suggesting composition work.

6. Mr. Hosic's *The Elementary Course in English* is a small book dealing in detail with its subject. For elementary teachers it is most helpful.

7. On page 213 of the March, 1928, *English Journal* will be found a report suggesting the grammar that should be taught in grades 7, 8, and 9.

CHAPTER 9

THE FORMS OF ORAL AND WRITTEN EXPRESSION

Two basic forms of discourse.—In many books even for the grades and for junior high school emphasis is placed upon the so-called forms of discourse, namely, narration, description, exposition, and argumentation. Some older books add yet others to the four. As has been suggested earlier, even the four necessitate distinctions finer than are necessary. There are two distinct fields in which the human mind works, and there are only two. It remembers (or imagines) and tells, resulting in stories, or narration; it thinks about, analyzes, and explains, resulting in exposition. When it analyzes and explains the appearance of something, the result is what is called description; and when it explains a conclusion which it has reached, hoping to persuade you and me to the same conclusion, the rhetoricians call the result argumentation. These are sub-divisions of exposition, and it would do much to simplify oral and written expression if these terms were given less emphasis in the textbooks and beginners were asked to write only in the fields of narration and exposition.

Narration before seventh grade.—Before junior high school most exercises in oral and written self-expression should be in the field of story-telling, narration. The stories should be largely from the pupil's personal ex-

perience. Of course he may be thoroughly interested in an experience told to him by one of his parents or friends. To repeat that story is warranted; but a story thus repeated does not have quite the power possessed by one right out of the writer's life. The teacher who keeps the child talking about the things that he has done and seen will in the end be more successful than will one who depends upon repetition or reproduction.

The story hour.—Is there no place, then, for the "story hour" in the home, the schoolroom, and the public library? Of course there is a place in each for the story hour. A home without its time for stories by mother, father, grandparents, and friends is a home that will send into the schoolroom children without an appreciation of literature, children who have read but little, and children who will have difficulty in learning to express themselves. The story in the schoolroom is one of the teacher's important tools. Should the superintendent choosing teachers for the grades, for junior high school, or even for high school, engage one who has not proved her ability to tell a story in an entertaining manner? The story hour in the library is one of the peculiarly efficient ways of bringing children into touch with books. A story well told with a statement that it is part of such and such a book will almost invariably send at least one child to the book.

Retelling stories.—If there is no place for the retelling by the pupil of the stories which he has heard, a place should be provided. It may be a part of the work in English. There is no reason why it should not be. When a child enjoys telling a story which he has heard, he should have an opportunity to tell it. He will remember it better after he has told it, and the memory of it will serve him untold times in future years as he reads the pages of

literature. So, too, retelling such a story will add to his vocabulary; and the child should gain command of as large a number of words as possible. Further, he should by all means be given an opportunity to play the story which he has heard and which he has told. The dramatic instinct is so strong that the child will find unmeasured pleasure in such play.

The teacher should not feel, however, that she has done her duty in developing the child's power of expression when she has permitted him to retell stories which he has heard. She should clearly understand that such work is not self-expression; and to give to pupils the power of self-expression is the important purpose of the work in English. Nothing should let this fact escape the teacher's mind. She may do other things, but this thing she must do.

Telling imaginary stories.—The telling of "made-up" stories by the pupil is of course self-expression, for he is telling of experiences which he has lived through in imagination. This phase of self-expression should not be denied the pupil. Some pupils will enjoy telling imaginative stories far more than they will enjoy telling of real experiences. For these pupils the best way of arousing the imagination is for the teacher either to give the first few lines of a story, asking the pupils to complete it, or to give them groups of suggestive items (see pages 33 and 34) out of which they will weave stories. For the few who are unable to create anything out of the imagination, who seem wholly to lack imaginative power, there should always be an option in an assignment. When the teacher asks for an imaginary story, she should permit pupils who prefer to do so to tell of a real experience.

Exposition and self-expression.—Many self-expression exercises that are called exposition are in reality very

closely allied to narration, if they are not real narration. The purpose of the writer or speaker is really the deciding factor. If he is primarily aiming to explain in order that his hearers may understand, then his story is exposition; but if he is aiming rather to interest his hearers by telling them of the way he did a certain thing, the result is narration. There is, of course, much narration that cannot be exposition; there is likewise much exposition that cannot be narration; but there is much of each that may easily be the other.

When the pupil of any grade is asked, however, to tell some things that he and his schoolmates might do that would make his community a better place to live in, any satisfactory response must be exposition. He must think and analyze, and must give the results of his thinking. Imagination here plays a part; he sees the community without certain desirable things; in imagination he sees it with those things. He outlines those things either orally or in writing, and the result is exposition.

Exposition and ethical instruction.—Such subjects as community betterment may be used by the teacher to combine ethical and moral instruction with self-expression. When the pupil is made to think about the results of certain actions on his health, on his parents, on his community, on his schoolmates, he is having the best kind of character instruction. This work should be introduced early in the grades; much of it should be given in junior high school and high school; in the latter it should comprise considerable of the work in self-expression, for here the student should be made to think much about civic duties, about serving his community, about becoming a leader in his state and nation. Thinking about and explaining the duties of citizenship and of family membership will

open to many high school students a new world. And such thinking should be real thinking, not the rehashing of some one else's thinking as found in books and periodicals. Such restating of the ideas of others is not self-expression; and the purpose of this work is self-expression. On pages 521–528 are a group of subjects that should lead to real exposition. Many of them are appropriate for any grade.

Before the junior high school, however, most of the work should be narration. Then exposition may be gradually introduced until it becomes a large element during the later high school years.

TEST

1. The two fundamental forms of discourse are . . . .
2. Before junior high school most self-expression should be . . . .
3. In grades ten to twelve much self-expression should be in . . . .
4. Exposition exercises provide opportunity for training in . . . .
5. In the home, the library, and the school should be found a place for the . . . .

EXERCISES

1. Choose from the list on page 522 ten subjects adapted to pupils in the seventh grade.
2. Outline one of the subjects chosen in 1, using the methods suggested earlier.
3. Speak on the subject outlined in 2.
4. At this point students planning to teach in grades three and four will do well to read Chapters VII and VIII in Miss Wohlfarth's *Self-Help Methods of Teaching English*. These chapters deal with the teaching of oral and written composition in these grades. Students planning to teach in grades five

and six should read Chapter VIII, while junior high school teachers should read Chapter IX. For every student to read all of these chapters will prove helpful. In these chapters what do you find favored that is discountenanced in this book? What are your personal conclusions relative to these matters?

5. Has grammar anything to do with composition? Think this through, and then read Chapter VI in Mr. Ward's *What Is English?* The chapter bears the title "Grammar for Composition." Has Mr. Ward changed your ideas? Has he given you new ideas? How important is grammar in oral and written self-expression?

6. On page 135 of the May, 1927, *Elementary English Review* is an article entitled "Introducing Beginning Teachers to Classroom Practices in English Composition," which is too valuable to be missed. At the very least a committee should report on the article.

7. Mr. Hitchcock in *Bread Loaf Talks on Teaching Composition* says, "First, something to say; second, somebody to say it to; third, ability to say it; these are the essentials." Discuss these three essentials of self-expression work. Which of the three is of most importance?

CHAPTER 10

THE PROJECT METHOD AND SELF-EXPRESSION

A fourth grade project.—"Miss Morrell, the junior high school boys and girls have started a school paper; may we have a school paper too?" The speaker was a girl in the fourth grade, a natural leader. During her two years of teaching Miss Morrell had had no experience with school papers, but she instantly saw possibilities growing out of this request, and she answered, "How will it do for us to talk this over during the language period?"

The next language period was interesting. Every pupil wanted to express his ideas; each one favored a class paper; each one was mentally active as he strove to solve the problem confronting the group; each one had an ever present purpose; each one subconsciously felt that the problem was social in its nature, that is, was of real moment to others besides himself.

It was decided that there would be a paper the next week, which would be prepared by a group of seven pupils, each writing upon a pre-determined subject; these stories were to be typewritten by the only boy in the class who had learned to use a machine; it was then to be read aloud to the class at a language period, after which it was to be posted on the bulletin board in the room, remaining there until the next paper was ready a week later. The class was divided into five groups, each to prepare a paper in turn. After the paper had been posted for a day,

the class discussed its excellences and its deficiencies, thus helping to make the next paper more satisfactory. Soon a spirit of rivalry was engendered, each group striving to make a better paper than the last group. The paper was continued throughout the year, and the next year the pupils were no less eager to have a paper in the fifth grade. This was a group project.

Early during the following year Miss Brugg, teacher of the fifth grade, one day said to her pupils, "Who has a friend or relative in a fourth or fifth grade in some other town or city?" Only three pupils failed to raise their hands. "How would each of you like to write a letter to his friend, telling him about your school paper in the fourth grade? Can you write a letter so full of interest that your friend will take it to school and ask his teacher if he may read it aloud? Can you make the pupils in your friend's school wish to have a paper too? Suppose you try it. Write the letter carefully. Make the first sentence interesting. Talk about the paper and about nothing else. Make the last sentence interesting. Use care with your sentences, with your capital letters, and with your punctuation marks, and be sure not to misspell any words. Copy it before you send it if you wish to. But send it without showing it to me. And if you three boys and girls who have no friends will write the letter to me, I will send the best one of the three to a school paper printed for teachers, and maybe it will be printed." The letters were written and were sent. As each one solved the problem for himself, this was an individual project.

Self-expression projects aim to make pupils think in order to solve a problem which eventuates in speaking or writing.

A group project in drama.—Better-Speech Week was approaching, although still more than a month distant.

To a class of high school seniors the instructor said, "What can we do this year that will be different? Will each of you tomorrow suggest something?" The next day brought several good suggestions, but the one received with most approval was original one-act plays. "Shall each one then try to write a play?" inquired the instructor. That did not look attractive. Some one asked, "Can't a group of us coöperate in writing a play?" The instructor approved. "How many shall form a group?" They thought half a dozen could work together effectively. "Shall I then divide the class into groups of six, taking the members alphabetically?" inquired the instructor. There was universal objection. Might they not arrange the groups themselves, thus bringing together those who could work best together? That was satisfactory.

It was agreed that each member of each group should suggest a plot for a better-speech play. This was done, and each group selected the plot that seemed best suited to the purpose. They met almost daily outside the class-hour to develop their play; they reported during the class-hour. Suggestions from other members of the class were heard; sometimes the instructor offered a suggestion. He was at times invited to meet with a group during the outside conference.

After three weeks each group was ready. The plays were read to the whole class. From the seven plays three were selected by the class for presentation.

Then came preparation for presenting the plays. It was deemed desirable that as far as possible those who had written a play should enact it. But as no group could provide all needed characters, other members of the class and of the student body, as well as children from the grades, were called in to assist. The groups conducted their own

rehearsals or asked members of the faculty to assist them, as they deemed best.

The plays pleased the student body better than anything else that was ever done during a Better-Speech Week. Whether they helped the cause of better speech as much as something else might have done may be a question; it is certain that they helped the writers and the actors by teaching them what they could do by themselves without the help of a teacher; it helped them to learn coöperation; it helped them to develop initiative; it helped them to realize that there is pleasure in seeing things grow under one's own efforts.

That was a project in self-expression.

An individual project.—It was just as much a project in self-expression when seven-year-old Catherine ran in to the schoolroom calling to her teacher, "Oh, Miss Long, I want to tell you what I saw a robin do!" and then told her story as rapidly as she could speak.

The one was a group project, the other an individual project; but each was an activity carried on with a purpose. In the first the ultimate purpose was to forward the cause of better speech; in the second the purpose was to interest the teacher.

A junior high school project.—In February, Joe had been taken from junior high school by his parents in order that he might accompany them to California. The day after they started, a fire destroyed three business buildings on the main street, the next day a group of junior high school pupils went through the ice when skating and had a thrilling escape, and on Sunday came the deepest snow for years. On Monday the teacher of self-expression asked for suggestions for the weekly story that each pupil was expected to write. One boy said, "Let's write Joe

about the big fire." Another promptly added, "Let's tell him about the skating accident and the snow too." These events were fresh in the minds of the pupils. To tell Joe about them would be the "real thing." All were enthusiastic.

The teacher asked, "Shall we send all the letters to Joe?" That seemed hardly wise. One boy suggested that the best letter written by a boy and the best written by a girl be sent. Another objected that they all knew whose letters would go then, for certain pupils always wrote better than the others. It was time for the teacher to help. How would it do to number each paper and then to draw lots and send the letters, one written by a boy and one by a girl, on which the lot fell? Wouldn't that encourage every pupil to write just as interesting a letter as possible? That gave each one an equal chance to tell the news to Joe; they all agreed. They went to work with a will.

The teacher had never had a more interesting lot of stories dealing with one subject. When two had been chosen by lot, they were read to the class by the writers and then were sent to Joe, accompanied by an explanatory note. He enjoyed the letters so much that he asked in his reply that the teacher should have such a news story sent to him every week or two by some pupils of the class. The result was a project that lasted through the rest of the school year.

It was decided that when a pupil had once been privileged by lot to send his letter, he should not be considered eligible to send a letter again. This had advantages, but it also had disadvantages, for the pupil who knew his letter could not be sent had lost much of the incentive to do an interesting piece of work. This problem was

ultimately solved by a decision that such pupils should each time read their papers to the class.

Letters of two boys.—In *St. Nicholas* a dozen years or more ago a lad of ten read a quaintly worded request from a Japanese boy that some American reader should write him a letter. The lad wrote to the far-away boy who was studying English. After several wearying months the reply came in stilted language, a letter full of interesting information about Japanese school life. Thus began a project that for those boys continued for several years, resulting in the exchange of photographs, of picture post cards, and of inexpensive gifts. Best of all it gave to each of them a feeling of friendship for the land of the other.

Real help for a teacher.—An instructor in a preparatory school said to his boys, "In a few weeks school will close for the year. I want to spend a month entirely away from the world of books and magazines; I want a real vacation. Many of you have enjoyed a vacation in such a place as I am seeking. If you have not had the experience yourself, perhaps you have heard some one tell of such a place. Give me advice. Tell me where to go and why. Persuade me that you are telling me of the best place for such vacation. In all probability I shall choose a place recommended by one of you. Suppose you write me a letter telling me of this place. Make it as familiar and as cordial as you can."

Reading that set of letters was no task; every minute spent on them brought pleasure.

The project as a social problem.—A project is a purposeful activity. In it is always a problem. Our problems, the problems we are really interested in, come to us in the doings of the day, in our experiences. To these

boys, in the doings of the day, came an inquiry that was real, a request for help in solving a problem which the instructor needed aid in solving. After he had stated the matter to his class, the problem ceased to be his alone; it became vital for the members of his class. They really wanted to help him. Classroom experience had brought with it the problem, the solution of which called for intellectual activity on their part. To help their instructor friend they must think; a project always develops thinking. That is why it is of peculiar value, not only in self-expression work, but also in every subject in the curriculum, for he who thinks most accurately is best educated.

To provoke thinking, a problem must be one's own. The boy in the class who had no interest in helping his instructor had not adopted the problem as his own; his thinking about it would be desultory at the best; his letter would be an exercise, not a vital piece of work. The teacher who is using the project method is striving to make really vital for every pupil each exercise in oral and written expression. The more fully he succeeds, the better teacher he is.

Vital self-expression.—Does reproduction work become vital for the pupil? Seldom; perhaps never. The reason is plain. Vital problems in speaking and writing concern more than one person; they are social. There must be a speaker, and he must be speaking to entertain, to instruct, or to persuade an audience. In reproduction work there is really no audience. The teacher knows all about it; she will not be entertained, instructed, or persuaded. The other pupils in the class know all about it; they have read or heard the story to be reproduced; they know as much about it as does the speaker. They are no less bored than is the victim standing before them.

But when a pupil is telling his classmates about an experience he has had, an experience which none of them has had and of which few of them know, then he has some one to entertain or instruct or persuade; then there is a real social situation, a real problem; then he is ready to do his best in order that they may enjoy what he has to say. When he is asked to write a letter which may go to Joe to tell him of the fire, the accident, and the big snow, he has a social situation; he must really think in order to entertain and instruct Joe; and he finds joy in the doing.

The teacher and the social problem.—The teacher must make the pupils see a real social situation, must make them see and feel that they have a duty toward a person, a community, a society, a gang, a class, a team, a club. The football boys need more pep; how can we, the members of this class, help to give it to them? The school needs a swimming pool; what can this class, what can each one of us, do to further it? The community needs the alleys cleaned and the lawns kept attractive; what can we do to aid? The mill "gang" needs to be shown ways of working off enthusiasm other than rock-fights, night brawls, and fisticuffs; what can the boys of this class do to keep them busy in legitimate ways?

Or the teacher can show the pupils what others have done. The Girl Scouts in a near-by village made known through the local papers that every Saturday a group of them, with a leader, would be in the social room of a convenient church to care for the little children of country mothers who came to town to shop; what have the girls here done, and what might they do?

Or the teacher may recall in the various ways shown earlier, by direct method, by her own experience, by the

picture or the literature gateway, the experiences of the child which will have real interest for his fellow pupils; or he may arouse the imagination by means of the opening sentences of a story or by suggestive items. Or he may call for a story suggested by a "story-telling" picture such as appears often on the cover-page of popular weeklies and monthlies. The questions "What has just preceded the incident shown in the picture?" and "What followed?" or "What was the result?" will furnish the social situation which calls for the solution of a problem.

While not all the suggestions made in the preceding chapters would lead definitely to what is narrowly known as the project method, they all partake of its essence; for they all call for the interested mental activity which must precede talking or writing about a social situation.

Self-expression and projects in other subjects.—The geography project that has called for a study of the local topography may be made use of in the self-expression exercise in talking and writing. Here the teacher must be cautioned against letting several pupils tell the story to the pupils that have carried on the project. They all know about it equally well. To make it have value in language work a real incentive must be offered: The best story will be printed in the local paper; two of the stories will be sent to a teacher in a neighboring town in exchange for similar stories of the work done in that school; two will be sent to Joe in California; by lot two will be chosen to send to the superintendent of schools, that he may learn what they have been doing; a former teacher whom they all liked is now in a neighboring city, and she surely would be glad to know what these pupils are doing. Such incentives may make real language projects out of the story of a geography or history or civics project; but the

social situation must be present if the writing of such a story is to be anything other than a dull task.

Projects and the encyclopedia.—Another word of caution: Teachers should not be led to believe that asking children to go to the encyclopedia or to a reference library for information in which they have no interest, and having them compile a story from such sources, is a project. If the child's interest has been aroused and if he is of his own accord seeking in order to learn more about the subject, it is well for the teacher to guide his search. Further, the results of that search may well be embodied in a speech or a paper if such self-expression will entertain, instruct, or persuade an audience. This type of work is a real project. The problem that is being solved must be the child's own problem, one that has come out of his experience or that has become a part of his experience through the skilled work of the teacher.

Importance of the project method.—The project method is of the highest importance in the teaching of self-expression through oral and written language. In no subject has it more practical value. In no subject is it more likely to be abused. Used with wisdom it is invaluable; used heedlessly it approaches the pernicious.

TEST

1. Sum up the school paper project; the letter project; the better-speech project; the Catherine project; the Joe project; the Japanese project; the instructor's vacation project.
2. A project is a . . . .
3. In a project is always a . . . , which in its nature must be . . . .
4. To provoke thinking, a problem must be . . . .
5. The story of a geography project becomes a self-expression project only when . . . .

6. The story growing out of a study of the encyclopedia is a project only when . . . .

EXERCISES

1. Plan a self-expression project for a class you would like to teach, writing of it in narrative form as is done in the early pages of this chapter.
2. In a five-minute speech tell your classmates of the project you have planned.
3. Discuss in class what Mr. Sharp says about the project method on pages 121–128 of *Teaching English in High Schools*.
4. Let a class committee read Dr. Kilpatrick's pamphlet "The Project Method" and make a report to the class of the arguments in favor of this device.

MEASURING WRITTEN WORK

The measurement of the school work of pupils for comparison with the work done by other pupils or with standards obtained by averaging the results secured by testing many thousand pupils is one of the comparatively recent advances made in education. While tests and measurements in English form (see page 181) are most satisfactory and helpful, the nature of written self-expression work is such as to render practically impossible any adequate methods of measurement. English teachers, nevertheless, should be familiar with what has been done.

Tests of handwriting.—The English teacher, perhaps more than any other teacher, has opportunity to know whether pupils write well or ill. Although seldom teaching the subject, he has unlimited chance to judge penmanship and in various ways to suggest improvement to individual pupils.

One of the first subjects which modern scholarship attempted to measure scientifically is handwriting. In every English classroom should be on display a copy of the Gettysburg edition of Ayres's Handwriting Scale. (18 cents. Public School Publishing Co., Bloomington, Ill.) It is designed primarily for grade schools, but it is of definite value even in high schools. With adequate prompting by the teacher, students will compare their handwriting with the various specimens on the chart and will

see that improvement is easily possible. Properly encouraged, they will strive to lift their penmanship to a higher grade. When the chart is used for measurement, pupils are asked to write for two minutes, and the papers are scored by the chart, for both quality and rate.

Helping pupils to improve handwriting.—The observant teacher can greatly help the penmanship of individual pupils by offering specific criticism. For example, the handwriting in which the letters are crowded close to one another is far less legible than is the same penmanship with the letters more widely separated. One can make more legible the handwriting of students by insisting that they consciously strive to keep their letters farther apart. Some teachers refuse to read a paper written in backhand, even if the writer is left-handed. Their students must write at least a vertical penmanship. Students in teachers colleges sometimes feel this to be a hardship, but they shortly come to see that for a teacher to write backhand on the blackboard is not wise. They are usually able in a semester to conquer the habit. In grades and high school, teachers should refuse backhand. It is not fair to let students go forth writing a blind, illegible hand.

Freeman's Chart for Diagnosing Faults in Handwriting (30 cents. Houghton Mifflin Company, Boston) will be found helpful by the teacher wishing to give the individual help suggested in the preceding paragraph.

Measuring written self-expression.—Experiments without number have shown how different teachers vary in marking the same set of papers. This is detailed in Chapter III of the *Twenty-Second Yearbook*,[1] Part I, which is entitled "English Composition: Its Aims, Methods, and Measurement." With this yearbook every teacher of English composition should be familiar. For example, in grading ten themes a teacher placed one as lowest of the ten, another placed it fifth, while a third ranked it as third. This is typical.

Scales for grading.—Few teachers have accurate and unvarying standards by which to grade papers. Even where all sections of a given grade are taught by the same instructor, a

[1]*The Twenty-Second Yearbook of the National Society for the Study of Education.* Part I. One Dollar. Public School Publishing Co., Bloomington, Ill.

lack of standards is likely to work injustice to some students. How much more true is it when a thousand students doing the same work are taught by a dozen different instructors. In the large institution, whether it is a junior high school or a high school, the need of the measuring scale for grading written self-expression is undoubtedly greatest. It is of value even in a single section.

No wholly satisfactory scale for the measurement of composition work has yet appeared. Constant progress is being made, however, and within a few years will be developed scales more satisfactory than any now in use. A fault of all scales so far prepared, and a fault that will always be present, is the difficulty of applying them. The written expression of a person is so wholly his own that it is not easy to compare his work with that of some one else and to determine its degree of excellence by such comparison. Further, as long as English teachers are compelled to carry the burden of work which they now must carry in most institutions, it will be impossible for them to use regularly and carefully a measuring scale for all papers they mark. The best most teachers can do is to become familiar with one scale and endeavor to standardize their grading by the impression made on the mind by that scale. This is not scientific, but it is helpful in developing consistency of grading.

Nassau County Supplement to the Hillegas Scale for Composition (12 cents. Public School Publishing Company, Bloomington, Ill.) consists of ten compositions written by pupils and graded from 0 to 9. Its purpose is to make possible the measurement of a group at any given time by comparing their work with the standards fixed by this scale. A measurement made a year later will show the progress made by the group. In using it, the teacher reads a composition and compares it in its general quality with each of the compositions on the scale in order, until he reaches the one with which it seems most nearly to agree. After considerable experience the teacher is able to fix approximately the merit of the paper before he begins to compare, and probably he will find it necessary to compare it with only two or three of the standards.

Hudelson's English Composition Scale (56 cents. World Book Co., Yonkers, N. Y.) is similar in nature, but consists of sixteen

compositions. They are better graded, the steps are more nearly equal, and for scientific measurement this scale is perhaps the best on the market. Its great disadvantage is the number of steps. It makes still more difficult and time-consuming any attempt to measure exactly.

Special scales for measuring business letters, letters of application, social letters, etc., have been devised by Superintendent E. E. Lewis, Rockford, Illinois, and published under the title *Scales for Measuring Special Types of Composition* ($1.36. World Book Co., Yonkers, N.Y.). Because of their definiteness, the scientific value of these scales is high. Their practical value, however, is lessened by this definiteness. Few teachers will be able to carry in mind different scales dealing with several different types of composition.

"Home-made" scales for composition.—On pages 271–275 of Miss Wohlfarth's *Self-Help Methods of Teaching English* is described a plan for making a scale for the use of a group of teachers having pupils of the same grade or for the use of one teacher. Any teacher or group of teachers willing to give a little time and thought can thus develop a scale which, for their own use and for the use of their pupils, will probably be more satisfactory than will any of the standard scales. Miss Wohlfarth also calls attention to the fact that in the *Elementary English Review* for September, 1924, is an extremely suggestive article by G. M. Wilson telling how a company of teachers made a home-made scale.

CHAPTER 11

ENLARGING THE VOCABULARY

Other things being equal, the person with a copious vocabulary will express his thoughts and feelings more effectively than will the person with a limited vocabulary. Therefore it is the duty of the teacher of English to strive to give every pupil an easy command of words.

It is often stated that wide reading is the open sesame to the world of words. This is a half truth, and is therefore dangerous. To assume that wide reading alone will give a full vocabulary is a mistake. Wide reading, plus a constant desire to master new words met and an unceasing determination to use them in daily speech, will accomplish this end; but without the desire and the determination the results will be but meager.

The three vocabularies.—Every literate individual has a group of words that he uses in speech, a somewhat different group that he uses in writing, and a widely different group that he understands when he reads. The last is by far the largest. We understand in the writings of others many words which we never use ourselves. The teacher's problem is to develop in the pupil the habit of adding to his oral and written vocabularies the words that are in his reading vocabulary.

The dictionary's part in teaching vocabulary.—The dictionary has a definite part to play in the development of the vocabulary; yet frequently supervisors and teachers

insist on a use of the dictionary which is not wholly wise. They expect pupils to get the exact meaning of words by consulting the dictionary. We seldom acquire from the dictionary an intimate acquaintance with the meaning of a word. At its best the dictionary can give only a suggestion of the meaning. We get the heart of a word by frequently meeting it in its normal use.

One sees or hears a new word. Naturally he first strives to get an idea of the meaning from its context and perhaps from its origin. What foreign word or words is it derived from? Then he opens the dictionary. He adds something to his idea of the meaning. He returns to the sentence and examines again the relation of the word to the thought expressed by the rest of the sentence and by its context. The meaning's glimmer becomes a faint light; or he may deem it wise to return to the dictionary and seek among the many definitions for the shade of meaning demanded in the particular use before him. Later, in other sentences, he meets the same word, each time seeking the meaning revealed by the context. After many meetings he begins really to understand what it means, to make it an intimate acquaintance.

The dictionary is useful in giving spelling, pronunciation, derivation, and somewhat of meaning. Teachers should not, however, give pupils the idea that it will enable them instantly to comprehend the full meaning of every strange word they meet; it can perform no such miracle. Yet the dictionary habit is of great value, and pupils should be encouraged to acquire it.

Using the new word.—A teacher once said, "The first time one consciously uses a new word, one will be embarrassed, feeling that all within hearing are wondering why he is using the word; the second time one's embar-

rassment will be less; the third time he will feel no embarrassment, and the word will have been permanently added to his vocabulary."

This is a homely statement of a common experience. After one has used a word three times it is a part of his vocabulary. Therefore exercises should be devised and employed which will induce pupils to use voluntarily and consciously, at least three times, words with which they should become familiar.

The teacher's use of desirable words.—One such device is for the teacher often to use before classes words that it will be well for them to acquire. Hearing a strange word several times, one begins unconsciously to use it himself. President Cleveland's "innocuous desuetude" and President Roosevelt's "strenuous life" illustrate how easy it is for a nation to be influenced by the single use of an unusual phrase. Students will react to words used by the teacher; therefore the teacher should intentionally use words that she wishes pupils to learn.

The ease with which boys and girls pick up the latest slang illustrates the possibilities of this device. One hears for the first time a slang expression, and he is using it before he sleeps. Here is the stock on which to graft the habit of consciously striving to add to one's vocabulary new and useful words met both in conversation and in reading.

Urging use of new words.—The teacher in any grade may encourage the use of new words found in the reading lesson. This does not mean that pupils should be asked to make up sentences in order to use a word. Such an exercise does not call for a normal use of a word. It is of the school; it is artificial; it too often results in a wholly wrong use of a word. Rather, the teacher may call attention to one or two words in the day's lesson, and may

urge that in their conversation during the next twenty-four hours all pupils try to use these words. The following day the teacher may ask the pupils whether they have used them and to repeat the sentences in which they used them; also she may encourage them to continue their use. Carried on through twelve years, such practice will add hundreds of words to the vocabulary.

Blackboard exercises.—Frequent blackboard exercises in which pupils strive after adjectives, adverbs, and verbs will prove profitable. In primary or intermediate grades a teacher has told a story. Writing *story* on the blackboard, she asks the pupils to tell what kind of story it was. Quickly comes the word *good*, which she writes before *story*. Then may come *nice*, whereupon the teacher may explain that this word is so common that it has little value in describing a story or in describing many of the things which it is used to describe, and she may ask for another word. A pupil says *interesting*, and this seems to be the end. To these pupils the story is good and interesting. The teacher may then say that she will ask the next day for words that will describe the story, urging that in the meantime each pupil will try to think of a word or to get a word from father or mother. In the meantime she may make occasion to use several adjectives which might describe the story, hoping that pupils will notice them. At the following exercise she may mention these words herself if no pupil thinks of them.

Naming actions.—Here is another type of exercise adapted to any grade below junior high school: Joe may be asked to walk across the room in front of the class. "How did Joe walk across the room?" the teacher asks. "He walked slowly," answers a pupil. "Who would like to walk across the room in another way?" A boy walks

rapidly, another quietly. Ask for words meaning the same as *slowly*, *rapidly*, and *quietly*.

As another exercise develop words describing various ways of going across the room, having pupils either illustrate each word by action or give the word that properly describes the action. Develop the words *walk*, *hop*, *hurry*, *run*, *rush*, *tiptoe*, *slip*, *dance*, etc. This exercise always arouses deep interest.

Exact words.—In all grades insist on the use of words that give exact pictures. Show how much more distinct the picture is when one says "The maples were bending before the gale" than when one says "The trees were blowing in the wind." Teach pupils to see clearly simple pictures and then to seek the exact word or words needed to convey the picture to another. Every word mentioned may be written on the board. Study them, using the dictionary if necessary, and determine which are most effective.

Modifying words.—On the blackboard the teacher writes a noun, perhaps *boy*. She explains that the pupils are going to be given one minute to write every word they can think of that will tell something about a boy; for example, he might be a tall boy. Then let the pupils write for one minute, after which each pupil reads the words which he has written and which no one else has read, the teacher writing the words on the blackboard. The teacher should make sure that every pupil understands the meaning of each word. Commend the pupils who have written large numbers of words. Or divide the class into two equal parts and have a contest to see which side will write the greater number of words. In a similar manner synonyms of a given word may be written, adverbs that will modify a given verb, adverbs that will

modify a given adjective, etc. At another time pupils may be asked to write words telling what a person may do with his voice besides speak. Pronounce a list of words, asking pupils to write antonyms, as *cold* is the antonym of *hot*. Have words marked in the reading lesson, asking that pupils be able to give a synonym and an antonym of each at the next recitation. Be sure that each pupil is called upon to recite. Have slang changed to precise English, remembering that the slang expression must be given in a sentence, for in different sentences the same slang expression may have wholly different meanings. Such exercises may be used from grade one to grade nine.

Reproduction work.—Reproduction of brief paragraphs in about the words used by the author helps to widen the vocabulary of junior high school and high school students. Read a paragraph twice, and then ask pupils to rewrite it. Paraphrasing also is of real value, demanding, as it does, the use of many synonyms. Assign a portion of the reading lesson to be paraphrased. Sometimes have the paraphrase oral, but more often written.

Naming articles.—An interesting exercise is to ask pupils to bring to the class unusual articles to be named, insisting of course that the pupil know the proper name of the article he brings. A carpenter's son may bring a tool that not even the teacher can name. Girls may bring a sconce or a brooch or a sandal or a poniard. Have flowers brought and named. Always have each name used several times in the classroom, with the article in plain sight. Have pictures of unusual articles brought, when the articles themselves can not be brought. If you wish interest, try these exercises in any grade.

Mastering connectives.—Not later than junior high school should begin the use of exercises to show the mean-

ing of prepositions and connectives. How many pupils observe the distinction between *in* and *into?* How many use any connective except *and*, *but*, *then*, and *so?* How many use correctly *wait on* and *wait for?* Merely to watch the use of prepositions and connectives in the reading lessons and in other literature will help. Special exercises will help more.

Vocabulary tests.—The use of vocabulary tests always arouses interest in any grade. A few sentences from a standard test may be written on the blackboard several times a month. The teacher familiar with tests can easily make sentences for such use. The memorization of poetry and of beautiful prose helps to store the mind with potent words—but persuade pupils to memorize; do not compel them.

Notebooks for new words.—By the junior high school, pupils should begin to keep a notebook in which to write new words, always writing the sentence in which the word is used, and not the word only. There is an advantage in having the notebook indexed in order that words may be entered alphabetically.

New words in written work.—In high school, students may be asked to bring lists of words which they have heard in an address by the principal at assembly, in a lecture, or in a sermon, and which they do not use themselves. Often they should bring lists of similar words found in newspapers and magazines. Gradually words thus given attention will find their way into the vocabulary. Beginning in the junior high school, pupils may be asked regularly to use one or two new words in each self-expression paper, in some way indicating which words they are thus using. Commendation on the choice of words will not only give a student pleasure; it will prompt him

to regular effort to discover the exact word. The query "Would not the word——(mention the word) more precisely express your meaning?" will be welcomed by students. The use of vivid and appropriate figures of speech should always be commended.

Figures of speech.—The figure of speech is a necessity in self-expresssion. Pupils should never be given the idea that figures are used primarily for ornament. They render possible the expression of thoughts and emotions that otherwise could not be expressed. Language is not comprehensive enough to express the thoughts and emotions of mankind without the help of figures. A child, consciously seeing the new moon for the first time, had no literal word with which to express his thought, and he cried, "Oh, mother, come and see the big banana up in the sky!" His experience compassed a crescent-shaped, moon-colored banana; it did not compass a new moon. He had to use a metaphor, or fail to express himself. So there constantly come new experiences which must be spoken of in terms of old experiences. Then a word must be taken from a familiar field of thought and transferred to another field, the result being a figure of speech which expresses more or less effectively the desired thought or emotion. Children use unnumbered figures before entering school; they continue to use them in their play; in every grade they should be trained to use them, not only to express ideas for which they have no precise word, but also to describe experiences which can be more effectively phrased in a figure of speech than in literal terms.

Vocabulary-building exercises in every grade.—Only a few of numberless exercises and devices that will help to enlarge the vocabulary of the young have been mentioned. Such exercises should have regular place through-

out the grades, from the lowest to the highest. An excellent book for teachers interested in this type of work is Greever and Bachelor's *The Century Vocabulary Builder*. It is a mine of information and suggestion.

Will not every teacher find deep pleasure in developing in his pupils the power to use with nice discrimination a large body of words?

TEST

1. The open sesame to the world of words is . . . plus . . . .
2. A person's three vocabularies are . . . .
3. Of these the largest is . . . .
4. At its best the dictionary can give only . . . .
5. One gets the meaning of a new word by . . . .
6. The dictionary is useful in giving . . . .
7. One who has used a word . . . times finds that the word has become . . . .
8. The teacher should often use before her classes words that . . . .
9. The ease with which the young master the latest . . . suggests . . . .
10. Pupils should seldom be asked to use a word in a sentence made for the purpose because . . . .
11. Pupils may be urged to use in conversation one or two . . . chosen from . . . .
12. Three ways in which the blackboard may be used in enlarging the vocabulary are . . . .
13. Five different lists of words which pupils may be asked to make are . . . .
14. Unusual articles or pictures of such articles may be used in the development of the vocabulary by . . . .
15. In developing the vocabulary a notebook may be used by writing in it . . . .
16. The use of . . . in self-expression papers may be asked.
17. The figure of speech is . . . because . . . .
18. Therefore there should be definite training in . . . .

EXERCISES

1. Write a list of ten words found in a magazine article which are not in your speaking or writing vocabulary.

2. Bring to class a list of all the words not in your oral or written vocabulary which your president uses in his next address before the student body; a list of those used by the minister you next listen to.

3. Assuming that your classmates are junior high school pupils, plan a ten-minute exercise to enlarge their vocabulary. Make this an original exercise.

4. In ten minutes use this original exercise with your classmates; use one of the exercises suggested in this chapter.

5. During the next week try to use each day two words which you do not use in speech or writing. At the end of the week bring to class a list of these words.

6. In a letter to a friend who is teaching suggest a wholly original exercise for developing the vocabulary of her pupils. After you have read this letter to a group of your classmates, send it to the friend.

7. "Gaining a Command of Words," pages 229–262 in Mr. Driggs's *Our Living Language*, is an interesting and valuable discussion of the subject. Discover an exercise suggested by Mr. Driggs which you feel will prove most valuable. What is Mr. Driggs's solution of the slang problem? What is his thesis in "Word Accuracy"?

8. Are you interested in the plans some teachers have used in order to develop the vocabulary of pupils and in the results of their efforts? Read Essays 105 to 117 in Mr. Ward's *English Evidence*. If you are interested in Mr. Ward's reasons why time given to vocabulary-building may be wasted, read his introduction to the subject, which is in the fine print immediately before Essay 105. If you have taught, write of your experiences in vocabulary-building and read your paper to the class.

9. Read pages 19–24 in Professor Palmer's *Self-Cultivation in English*. These pages are primarily for students hoping to become teachers; they will not be especially helpful in teaching.

But read them whether you read anything else to which you are here directed or not.

10. Teachers of every grade will be interested in reading Mr. Thomas's amusing and instructive remarks on the necessity of constantly enlarging the vocabulary on pages 37–40 of *The Teaching of English in the Secondary School.* Make a summary of these paragraphs.

11. Pages 371–396 in Mr. Ward's *What Is English?* is a discussion of vocabulary work presented by a master. Let a committee of three read, summarize, and present it to the class. It is worth the time it will take.

12. One of the most interesting discussions of vocabulary building in the literature of English teaching is found on page 60 of Mr. Hitchcock's *Bread Loaf Talks on Teaching Composition* under the title "Lords of the Word." Let at least part of it be read to the class.

VOCABULARY TESTS

A person's knowledge of words determines his ability both to understand what he reads and to express his thoughts and feelings. The teacher knowing that certain pupils are limited in vocabulary is in position to be of vastly greater help to these pupils. To give teachers such knowledge is the purpose of various vocabulary tests.

The Inglis Tests of English Vocabulary for high schools (72 cents for a pad of 30 copies. Ginn and Company, Boston) are published in two forms, each consisting of 150 words. Each word is italicized in a brief sentence or phrase, which is followed by five words, one being somewhat synonomous with the italicized word. The student is to underscore the synonym. A sentence in Form B is "They were *censured*," the following words being *slandered, counted, besieged, reproved, bound.* The test requires half an hour.

The Holley Sentence-Vocabulary Test (80 cents a hundred, plus postage. Public School Publishing Co., Bloomington, Ill.) has forms for both grades and high schools. Each consists of twenty sentences, each sentence requiring for completion one of four words following it. In the test for Grade 4A one sentence

is "To decline is to *accept, straighten, refuse, improve.*" The test requires ten or fifteen minutes.

Trabue's Completion-Test Language Scales (10 cents. Teachers College, Columbia University, New York) are published in forms for both grades and high schools. They consist of sentences with omitted words. The ability of the pupil to insert the needed words measures both language ability and intelligence. To give a test requires seven minutes.

Columbia Research Bureau English Test (World Book Company, Yonkers, N. Y. $1.50 for 25) has as its third part a vocabulary test for high school juniors and seniors.

CHAPTER 12

A CHAPTER OF QUESTIONS

Are you progressive? Do you belong to the National Council of Teachers of English? Membership costs three dollars a year, this sum entitling members to the publications of the Council and to the *English Journal* or the *Elementary English Review.* The annual meeting of the Council is held on the Friday and Saturday after Thanksgiving, with other sessions held in connection with the meetings of the National Education Association. Local associations may affiliate with the National Council, and when affiliated are entitled to one delegate to the annual meeting for each fifty members. Has your association affiliated? If not, why not make it your business to see that the modest affiliation fee is voted at the next meeting? Send your personal membership fee to Secretary W. Wilbur Hatfield, 6705 Yale Avenue, Chicago, Illinois. Every teacher of English, even the rural or the grade teacher teaching many subjects besides English, will find membership full of inspiration and help.

Do you read a professional journal? Can you be the thoroughly informed English teacher without reading at least one magazine dealing with the subject? Membership in the National Council of Teachers of English carries with it one of the two outstanding monthlies given entirely to consideration of the teaching of English. Mem-

bership in the New England Association of Teachers of English costs two dollars a year. To each member comes the monthly *Leaflet*, which in each issue carries a message of suggestion and encouragement. Address A. B. DeMille, Winthrop, Massachusetts. The "Bulletin of the Illinois Association of Teachers of English" is published eight times a year at the State University. *Drama* is published at 59 East Van Buren Street, Chicago, at three dollars a year. G. E. Teter, State Normal School, Milwaukee, Wisconsin, is business manager of *Tri-State English Notes* and will be glad to receive one dollar for a year's subscription. "Bulletin of the Kansas Association of Teachers of English" costs fifty cents a year. Address Prof. J. O. Faulkner, Manhattan, Kansas.

What about slang? Do you worry too much about the use of slang by your pupils? Or do you not worry enough about it? Some slang is due to mental alertness, but most of it is due to mental laziness. The former, usually a vivid figure of speech, shows the user to be reaching mentally for the expression which says both exactly and with wide suggestive power the thing which he wishes to say. Not infrequently such slang becomes an integral part of the language. The other type is used because the mind is so listless that it prefers to crowd a score of different meanings into a single expression. Make clear to your pupils the difference between the two. Show them that the one vivifies speech, while the other is so deadening to both speaker and hearer as to be pernicious. Analyze the slang common among your pupils at a given time; let them determine which belongs to one type and which to the other. Induce them to use only the kind that helps to make conversation brilliant. (Read pages 239-247 in Mr. Driggs's *Our Living Language*.)

Do you make oral composition real? Have you tried after-dinner speaking? Do you happen to know of the high school which has not only a cafeteria for its thousand students, but also a private dining-room in which meets daily a class in oral English? Lunch finished (it is served with considerable "form" by girls taking domestic science), the toastmaster for the day calls on a half-dozen or more students. It is always a real occasion. Every pupil wears his best clothes. Each speaker feels that it is his duty to entertain. Each always makes careful preparation. The result each day puts to shame most of the after-dinner speaking to which you have been doomed to listen. It is scarcely short of brilliant. Every one present enjoys himself. No one is sorry when the next date arrives for his class to meet in the private dining-room. Doesn't that school make oral English real?

Do you use the school paper? Do you remember the first bits of your own writing that were printed? Will not each of your pupils feel much as you felt when he for the first time sees in the school paper something which he has written? Isn't that a motive to be used? The school paper must have its editor, and he must have his assistants. But why not have a half-dozen coöperating editors for each issue? Perhaps the editor can give needed directions concerning the material each is to bring in; perhaps he will ask the teacher to help him. The plan will work if the teacher cares to make it work. Often it will wake up the sleepy boy or girl who previously has found written expression only a distressing task. In every schoolroom, even in primary grades, a newspaper, to be read to the class by the writers or the editor, is a possibility. Some schools print such a paper. Others mimeograph it. Yet others persuade a local weekly to give to

the pupils of the schools part of a page. Have you tried any of these plans? (Read Essays 139-144 in Mr. Ward's *English Evidence*.)

Do you use the news story? Are your pupils interested in the class party, the football game, the special lecture for the school, the Arbor Day program, the play given by the drama club? Do you use this interest in your composition work? Do you have each pupil write a three- or a five- or a fifteen-sentence "story" of it, warning each that his paper must begin with an interesting statement or question and close with a sentence that grips? Do you divide the class during the recitation period into groups of four or six, have each member of the group read his paper to the others, and have each group decide which is the best "story" they have heard? Do you have these stories read to the class, let the class decide which is the best of the lot, and reward its writer by having the story printed in the school paper? Or perhaps have him read it to the student body at assembly? Or send it to the superintendent or the principal for comment? Will not this please pupils in almost any grade? Will you try it?

What of school fun? Have you felt that the jokes printed in your school paper are often far from funny? Have you tried to furnish the paper with better ones? Have you thought of asking your pupils each to write a joke, basing it on something actually seen or heard about the school, and explaining that it of course may be embellished within reasonable limits? Have you given a week, or even two weeks, during which pupils may watch for and write the joke? Try it. Hand the results to the editor. Probably the next issue of the paper will have the best column of fun it has had for months; possibly the jokes you get will be less funny than the worst the paper

has printed. Fun is something one cannot always depend upon. But isn't this plan worth a trial?

What about rewriting? Do you ask pupils to rewrite their papers in order that they may have a neat manuscript to preserve? If you do, on what pedagogical principle do you thus burden them? Have you thought the matter through? Have you found joy in copying something written by yourself? Are your pupils different from you? Has not your joy come in creating rather than in rewriting? Of course pupils should correct papers that have been marked by the teacher; but let them correct in red ink, if possible, between the lines, by crossing out and by inserting. To do this takes less time and serves all the purpose served by rewriting. One exception: Require the pupil who hands in a paper clearly below his best to rewrite it. Pupils must be kept on tiptoe.

Do you feature current events? Are your students in touch with current events? Many students (and some teachers) lack this touch. On one day each week, in oral English classes, give three minutes to one student to tell of foreign affairs, to another to tell of affairs in Washington, to another to tell of advances in science, to another to tell of interesting events outside these fields. This exercise may prove of real value in arousing in the class an interest in current events which will last throughout life. Of course it is reproduction work rather than self-expression. However, this exercise in reproduction work, coming to the individual only five or six times a year, has redeeming features which give it value. Is it worth trying?

Less reproduction work? Do you agree that reproduction work has little place in the development of the power of self-expression? Do you feel that self-expression is far

more valuable than reproduction? It is true that to some reproduction work seems to offer far the easier way of making an assignment and of carrying on a recitation, but growth follows activity, and both teacher and pupil grow by using the mind, by thinking. Does the reproduction exercise demand more thought from both teacher and pupil, or does the self-expression exercise make this demand? Which will the live, forward-looking teacher prefer? Which will be more pleasing to the normal pupil?

Why the *précis?* The *précis* is a form of reproduction work that has come much into vogue during the past decade. What is its purpose? Does not its value lie in the demand which it makes for close attention when reading rather than in the development of power of self-expression? To produce an effective *précis* the student must grasp all the meaning of the given selection and then must restate that meaning in greatly condensed form. Of course the exercise has real value in developing these powers; but if it is made the basis of written work, is there not bound to be too much neglect of the more important power of self-expression? Do you confine the *précis* to its legitimate but narrow field? Are you giving it more attention than its field deserves? For it are you neglecting self-expression?

Do you favor typewritten work? Do you permit students to use the typewriter when preparing self-expression papers? If not, why not? Is it because you fear dishonest work? But can you be any more sure that handwritten work is honest? Do you not regularly check outside work by classroom work? If the classroom exercises compare favorably in quality with the outside exercises, do you not have a fair test of honesty? If the former are poor and the latter are good, can you not base your marks

on the ones which you know have been done without help? Will not such a check work with typewritten exercises just as well as with handwritten exercises? Is it not true that the writer will discover errors in a typewritten manuscript more surely than in a handwritten one? Is it not true that the typewriter has come to stay? Is it not true that every boy and girl should learn to type as well as to write? Do you type yourself? If you do not, don't you wish you could? Then is it not wise for you to encourage pupils to master the typewriter? Would it not be wise for every educational institution beyond the intermediate grades to have typewriters which pupils are encouraged to use in preparing written exercises? Should not the day come soon when no student will be graduated from high school unless he has mastered the typewriter? Should not schools give to boys and girls the skills that life demands? Even now is not life demanding that the average person be able to use a typewriter? What should be the part of the teacher of English in guiding boys and girls to this skill?

How much writing? Do your students write at least one letter or composition each week during their years in grades four, five, and six, in junior high school, and in high school? Is it fair to have them write fewer? Will not two or three each week be much better than one? Is there not too great tendency today to neglect written work in order to read literature? Is the power developed by this reading as valuable as would be the power developed by more written work? What is the demand in your grades, junior high school, and high school? If it is not at least one piece of written work each week throughout the course, should it not have immediate revision in order to incorporate this requirement?

Do you have oral expression contests? Do you favor extemporaneous speaking? In a high school with several groups studying oral expression, a contest may be held in each class, every student taking part. With three or four chosen from each group, a second preliminary contest may be held. Others may be necessary in large schools. From six to ten may enter the final contest. A group of subjects is posted an hour before the contest, each contestant making his choice. The contestants draw for speaking places. No contestant hears the others speak. Each must speak for perhaps four minutes and may speak six. Judges may be selected, or the audience may judge, the test of excellence being the answer to the single question, "Which held your attention best?" Perhaps you will prefer to try an impromptu speaking contest, for which each contestant draws a subject just before he speaks. If the subjects are carefully chosen and if the contestants are really interested in the work, either type of contest will afford an interesting hour. Why not try each of them?

Do you tell stories? Do you interest your hearers when you tell them? By *you* is meant the teacher of any grade, even the most advanced. If you do not use the story, will it not be well for you to master the art of using it? Of course you can master it. The teacher who does not frequently tell a story, and tell it well, is hardly fair either to herself or to her pupils. Stories are the salt of the schoolroom. So of course pupils should be taught to tell stories; but story-telling exercises and self-expression exercises are not the same thing and should not be confused. Both are good; each has its place. In oral English work, no matter what the grade, occasionally ask the pupils to tell a story. Give them a week to get ready

for it. Let it be the best "funny" story to be found, the most pathetic story, the most thrilling story. Keep up interest by such assignments.

Do you remedy speech defects? Should not every teacher of English have some training to prepare him for such work? Even without training can you not show pupils that the tongue is in one position to pronounce the sound symboled by *t* and in a different position to pronounce the sound symboled by *th?* Can you not give them a group of *th* words and have them consciously place the tongue in the right position? Can you not tell students that certain changes will make their voices less unpleasant? Can you not insist that boys and girls add *ing* rather than *in* to all *ing* words? Can you not tell the mumbling student that by more careful articulation he can greatly improve his speech and his prospects of success, and devise for him exercises that will help his articulation? Can you not strive to teach your students to begin all of the *wh* words (*when*, *where*, *which*, *what*, *whether*, etc.,) with the aspirate sound as if they were spelled *hw* instead of *wh*, showing that they are not pronounced like *wen*, *wear*, *witch*, *watt*, *weather*, etc.? With the finger before the lips, let them pronounce *wen* and then *when* (hwen), noticing that with the latter a decided expulsion of breath occurs, but almost none with the former. This test will enable them to practice by themselves. Cannot any English teacher do these and many similar simple things which will mean much to the students having personal attention? Will it not pay to come into personal touch with your pupils in every possible way? (See pages 90-93 in Miss Wohlfarth's *Self-Help Methods in Teaching English* and "Speech Correction as a School Problem" on page 135

of the *Elementary English Review* for May, 1928. Also Helen M. Peppard's *The Correction of Speech Defects.*)

What is "the auditorium"? Do you understand the technical term "the auditorium"? In a letter Miss Alice Louise Marsh, of Detroit, says:

> In the Middle and Far West the auditorium is a unique institution in itself. The pupils go to the auditorium at stated periods once or twice a week. The groups vary in size from fifty to two hundred. In the majority of cases credit is on the same basis as in academic subjects. The institution has come upon us really before the material has been adequately worked out. We consider it a wonderful thing for growing boys and girls to have frequent contact with a practical stage appearance; to have drill in the simple beginnings of parliamentary law; to take up civic movements with a large group; to have an opportunity to hear speakers of note lecture on subjects akin to their curriculum, etc. In regard to the last point I will cite a concrete example: All the Nine B classes in a certain school assembled for an hour recently in their auditorium to hear a lecture illustrated by slides on Greek architecture and sculpture, given by the assistant director of Detroit Art Museum.

Does not that kind of work appeal to you? Is it not worth trying?

Is the literary society worth attention? Is the literary society left in your school? What has become of the long-ago "Friday afternoon" of both the rural school and the graded school? Every teacher knows that the literary society was invaluable, and yet it is no more. Have you a substitute? Throughout one school system an English period each week is given to the sort of work once done in the literary society and on Friday afternoon. Every pupil must perform at frequent intervals. In general he may use whatever skill he possesses. Does he sing? Does he play the violin? Does he read well?

Has he skill with the crayon? Does he rhyme readily? Does he like to talk? Is he a skilled mimic? Every class proves to have unexpected talent. Will not an enthusiastic teacher make such a period both of deep interest and of wide value? Is it not worth a trial? But you must put vigor into it. (Read Essays 149-153 in Mr. Ward's *English Evidence*.)

Do you keep a notebook? What do you include in it? Will it be well for you as a teacher to have your pupils keep notebooks in which they keep a record of what they have mastered and must master in the study of English? What should they include in it? Will it be well for your class to have a discussion of this subject? Will it be well for your teacher to require each of you to keep a notebook in this course? What will she ask you to include in it? (Read pages 78-83 in Miss Wohlfarth's *Self-Help Methods of Teaching English*.)

Are you furthering world peace? As a teacher of English are you, both in teaching reading and literature and in teaching self-expression, doing your part to develop in boys and girls a love of peace and a hatred of war? In every way possible are you striving to do away with race prejudice? Are you teaching internationalism as well as patriotism? Are you showing the falsity of all literary glorification of war? Are you helping to make the next generation understand that the Paris Peace Pact, in which the nations of the world solemnly promise to settle differences only by peaceful means, makes the advocate of peace a patriot and the advocate of war little short of an international traitor? Should not every teacher coöperate in keeping the sacredness of this Pact ever before the youth of today, on whom will fall the duty of carrying it out tomorrow? Are you

familiar with the work of the committee on world peace of the National Council of Teachers of English, of which Miss E. Estelle Downing is chairman? Will you not read Miss Downing's article "What English Teachers Can Do to Promote World Peace" on page 183 of the March, 1925, *English Journal* and her article "International Good Will through Teaching English" on page 675 of the November, 1925, number of the same magazine?

Do your pupils use the graph? Do your pupils keep a graph of their grades in written self-expression work? Will not such a concrete presentation of their marks have a salutary effect? Will it not be well for you to examine this graph occasionally?

Do you write "backhand"? If you do, do you realize that pupils who admire you are likely deliberately to learn to write it merely because you write it? Do you wish to coöperate with the writing teacher? Are you cooperating when you set such an example? Do business men seek or avoid employes who write "backhand"? Will it not be well for you to refuse ever to accept a paper written in "backhand"? Is it difficult even for a left-handed pupil to learn to write with the customary slant? Will you not help your pupils to go from school as well equipped as possible to function in the business life of their world?

PART II

TEACHING ACCURACY

Accuracy is a habit. Therefore every English recitation should begin with from three to five minutes of habit-forming drill.

CHAPTER 13

WHAT IS ACCURACY?

On the recommendation of President Wilson and after action by Congress, the United States had become a participant in the Great War. Every man in the nation who had had military training and who was physically fit was needed. This applied to practically every graduate of what are known as "land grant colleges," state institutions receiving federal aid and therefore offering military training to all male students.

Within a few weeks after the call, the army officer in charge of the military work in such an institution said, "Well, I have already had letters from over three hundred of our graduates who wish to be recommended for an officers' training camp. Those letters are a disgrace to the institution. That college graduates should write such letters is unbelievable. They don't know the form of a letter. They don't know how to express themselves. They don't know when to use capital letters and punctuation marks. They can't spell. A group of grammar school boys should write better letters. In the whole lot of three hundred and twenty-odd there are only two decent letters, and they were both dictated to stenographers. In these days doesn't anybody teach letter-writing? Doesn't anybody teach accuracy in little things?"

This military man had been trained to accuracy. He

had been taught to observe orders. He had the habit of following the rules.

A weakness common to schools.—In nothing are the schools of today more derelict than in the requirement that children and youths master and follow exact rules and principles. This statement applies to the grades, to the junior high school, to the high school, and to the college. Too many college graduates write letters of about the type described by the army officer. Nowhere have they been required to do their work with perfection so many times that to do it in any other way has become impossible. Accuracy is habit. So is inaccuracy, carelessness.

Habit, not knowledge, governs speech.—While knowledge is a help toward oral and written accuracy, it in no way assures it; for one may easily know what is right, and still fail entirely to use his knowledge. I once knew a man at whose knowledge of grammar I never ceased to wonder. To master the principles of grammar is not a serious task for a normal youth; this man, however, had not stopped with a knowledge of the principles; he had mastered every textbook on the subject; he knew how each writer treated every phase of the subject, and he could instantly summarize the treatment by any author. In ordinary conversation this man was accurate in his speech; but let him stand before an audience and become interested in his subject, and his knowledge of grammar was of no value. Every sentence contained errors; his verbs and their subjects were divorced; his adverbs were entirely unacquainted with the words they modified; standard usage was thrown to the winds. Why? He reverted to the habits of his childhood, youth, and young manhood; for his knowledge of grammar had come

after his speech habits were fixed, and it was valueless when his thought was focussed on what he was saying, rather than on the way he was saying it. Accuracy is habit.

Fix habits of accuracy early.—If the schools wish to send forth graduates who speak and write accurately, they must make habitual all common oral and written forms before the end of the junior high school; they must not let inaccuracies creep in during the high school and the college period. Then the college graduate will not, by his speech and his letter-writing, be "a disgrace to his institution."

Who is accurate?—One is accurate in speech who does not violate the principles of grammar and rhetoric, who observes the idiom of the language, who uses words in only their established meanings, and who pronounces words correctly. In written expression, likewise, one must not violate principles of grammar and rhetoric, must observe the idiom of the language, and must use words with precision; also he must capitalize in harmony with generally accepted principles, must close sentences with appropriate terminal punctuation, must write correctly the possessive forms of nouns and all contractions, must use quotation marks in harmony with established usage, and must insert within the sentence such internal punctuation as is necessary to make the meaning clear and is in harmony with good usage; also he must spell correctly.

Adults need knowledge to test accuracy.—This summary shows that one must know certain principles of grammar, of capitalization, of punctuation, etc., if he is to be able to test for accuracy his own speech or written expression. But too much teaching has been based upon the idea that this knowledge has high value for the

child, when, in fact, much of it has value only for the youth or the adult. Present tendencies are to postpone the teaching of many principles to a later period than formerly, and to use the time once given to this type of work to habit-forming drill. This change makes for results of real value. The more common it becomes, the more accurate will become the students entering our high schools and colleges.

Schools should develop habits of accuracy.—The aim, then, in the teaching of accuracy is the formation of habit rather than the mastery of theory. In other words, speaking accurately is an art, as is writing accurately. Skill comes with practice under capable guidance. The more nearly habit-forming drills approach life conditions, the more valuable they become; but as the baseball pitcher has gained perfect control of the ball by thousands of throws in the back yard at an imaginary base with a dream batsman, so the child, during the years from six to fifteen, and then on to eighteen, will gain control over his speech and his writing by thousands of schoolroom drills which no more closely approach life conditions than the back yard approaches the baseball park.

Practice under actual playing conditions would be better for the pitcher, but that kind of practice is not possible; no more is it possible for the child to have actual life conditions during much of his habit-forming drill.

Every English recitation should begin with from three to five minutes of habit-forming drill. The word *English* is here used in its widest meaning.

TEST

1. In nothing are the schools of today weaker than in . . . .
2. One may . . . what is right, but . . . .
3. Before the end of the junior high school the schools should make habitual . . . .
4. One is accurate in speech who . . . .
5. In written expression, in order to be accurate, one must . . . .
6. In the teaching of accuracy the aim is . . . rather than . . . .
7. Every English recitation should begin with . . . .

EXERCISES

1. Let each member of the class make a list of all speech errors to which he knows he is prone. Appoint a class committee to catalogue these errors and determine which ones, being most common, should receive attention in habit-forming drills occupying from three to five minutes at the beginning of the class period. Plan for students rather than teacher to take charge of these drills.
2. Tell of the drills which you had in your school days, if you had any. What is your belief concerning their value, judging from your own experience?
3. How much attention did your teachers, before you entered high school, give to fixing for you correct habits of speech? Of writing? How much in high school?
4. On page 181 of the *English Journal* for March, 1926, Miss Sophia Catherine Camenisch writes of "Minimum-Essentials Movement in English," an article which should be discussed by the class at this point.
5. "St. Cloud's Better-Speech Year," by Anna F. Haig, is found on page 129 of the February, 1927, *English Journal*. It tells of the efforts of a city to develop accuracy. Discuss it in class.

CHAPTER 14

TEACHING ORAL ACCURACY

The development of wrong speech habits.—Before a child is a year old he usually begins his education in the use of inaccurate English. He hears his parents and brothers and sisters using expressions that violate good usage. His grandmothers—and sometimes his mother—do all they can to prevent him from learning to speak plainly with their inexcusable ootsy-tootsy-wootsy "baby talk," with the result that not infrequently he enters school at six with many of the lisping frailties of babyhood, which under favorable conditions would have been lost long before, if they had ever appeared. Only a few years ago a girl entered our college who talked "baby talk" and who was graduated with the handicap still impeding her—all because "grandma" had insisted on talking to her in the "dear 'ittle 'uvy duvy" stuff that so many adults deem essential when addressing a baby.

If every teacher did his duty, much of this might be eliminated. Isn't it worth attention?

Lack of a program for elimination of wrong speech habits.—For six years in the home and on the playground the child hears incorrect expressions. Of course when he enters school, he is possessed of unnumbered "bad" speech habits. Among them commonly are "It don't," "I done," "I seen," "He has went," "It was me," etc., together with the transitive *lay* and *set* instead

of the intransitive *lie* and *sit*. These errors are all but universal. Of course there are many others; it seems to the educated that speech errors are legion. In fact, the number is so small that the elimination of ten or twelve each year while the normal child is in school will free his conversation of practically all its errors. Yet so far educators have been unable to unite on a program of elimination. That educators have not long before this united upon a group of errors to be eliminated during each of the first eight or nine years in school is unfortunate. In a year a nation-wide study could be made which would supply the data necessary for the preparation of such a list. Then wide publicity of the list, together with much "follow-up" with methods for conducting habit-forming drills, and in a decade the children of the nation would be speaking, not English undefiled, but English far less corrupt than it now is.

Most verb errors with thirteen words.—It has been estimated that eighty-five per cent of the verb errors are with the words *see*, *come*, *do*, *go*, *run*, *sit*, *break*, *lie*, *give*, *begin*, *ring*, *take*, and *write*—thirteen of them. Whether this statement is correct no one knows; but we all know that many errors are made with these words. Another estimate is that fully one-half of all speech errors are with verbs. This seems a small estimate rather than a large one. Then some are with adverbs, some with pronouns following prepositions or verbs, many with pronouns failing to agree with their antecedents in number (*they* or *their* used to refer to *each one*, *everyone*, *everybody*, etc.), some with verbs failing to agree in number with their subjects (especially *you was* and *was you*).

Elimination of errors by daily drills.—These errors are met by the teacher who first welcomes the child to school.

She cannot undertake to eliminate all of them with any hope of success. She should therefore select a few common ones and stress their correct forms throughout the year, never letting a day pass without several drill periods of one, two, or three minutes each. In addition to this she should have a daily period of perhaps ten minutes given to a language game; two such periods daily are better. Every English recitation should begin with from three to five minutes of habit-forming drill. This means the period given to self-expression, to learning to read, to phonics, to spelling, to writing, and later to grammar and to literature. The drill should of course correlate where possible with the subject to be taught. Before a spelling class recites, use two or three minutes drilling on a word, or two or three, that the class is frequently missing, or on some of the "hundred spelling demons" (see page 539). Before a phonics class, drill on the pronunciation of some words that are constantly mispronounced, such as *yes*, *no*, *-ing*, *clothes*, *our*, *asked*, *library*, *history*, *geography*, and all words beginning in *wh* (*when*, *what*, *whether*, *where*, *which*, etc.), in which the *h* should be sounded before the *w*. Before a written self-expression exercise, drill on the formation of the possessive, on the use of the apostrophe in contractions, on the omission of the apostrophe from possessive pronouns, on the difference in meaning between *its* and *it's*, etc. There are drills that correlate more or less closely with every type of English recitation.

Errors for elimination in first grade.—Which errors should the teacher of the first grade strive to eliminate during the months she has the beginners under her charge? Bernard M. Sheridan, in *Speaking and Writing English*, and John J. Mahoney, in *Standards in English*,

agree on the following list for the first grade. Until some national educational authority has made a scientific survey and on it based a group of errors for each grade, would it not be well for school authorities throughout the country to include in their courses of study for the first grade (and perhaps for other grades) the errors on which two such excellent books agree and to which this book gladly gives further publicity? The first grade teacher, then, should strive, by constant habit-forming drill, to eliminate the following errors:

I seen him.
He ain't here.
He don't want to.
I come to school late yesterday.
My father, he said . . . .
Lemme see it.
I ain't got no book.
Did you ketch him?
I done it.
I run all the way.
I knowed it.
Me and him did it.
It was me.
Gimme that.
Onct they was a man who . . . .

It will be noted that in the list are verb errors, pronoun errors, colloquialisms, and mispronunciations.

These errors are prevalent throughout the nation. If in your community any one of them is only infrequent, of course it should have no attention. On the other hand, if in your community you know that there are other errors as common as *ain't*, and *It don't*, and *It is me*, add them to the list for the first grade. There can of course be no iron-clad rule that a certain group must be used in every school. It should be recommended that certain groups be considered for each grade and used where needed.

Right and wrong forms.—Before the junior high school, reasons and principles should have little, if any, place

in the drill work; that this form is right and that form is wrong, is enough.

Is it not psychologically as important to make pupils understand that a certain form is wrong as it is to make them know that another form is right? Not for a minute should one ask that the wrong form have equal attention with the right, but should not pupils be habituated to the knowledge that certain forms are always wrong and should never be used?

For example, every first grade teacher may wisely use the following drill form frequently throughout the school year for the purpose of eliminating *ain't:*

> We should say "He isn't here." He isn't here, He isn't here, He isn't here, He isn't here, He isn't here. *Ain't* is always wrong; never use it.

In this formula the pupil says six times the correct form; he speaks once the incorrect form with the statement that it is always wrong and should never be used. A three-year-old child, in the home, has been heard to say to a visitor, "We should never say *ain't.*" The knowledge of this fact had become habit-knowledge for him; when he heard the form used, his habit-knowledge came to the surface, and he said, "We should never say *ain't.*" A child with that habit-knowledge can hardly become a victim of the *ain't* error. Therefore this drill should be so constantly repeated during the first year of school that at seven every pupil will have the habit-knowledge concerning the error of using *ain't* and at the same time will have the habit-action of using the correct form; for his drill has emphasized the correct form by frequent repetition.

Formulas for drill.—The formula for habit-forming drill to banish the use of *ain't* is a standard form. It

should be used for drill to eliminate various errors during every year until the student has completed his high school course.

A point to be noted is that the formula should be varied so as to employ each of the several pronouns as the subject and also to employ both singular and plural nouns; for most verb errors are not merely first-person errors; they apply to all persons. This is especially true of *ain't.*

Here are the formulas for some of the other errors that are to be corrected in the first grade:

We should say, "I saw him." I saw him, I saw him, I saw him, I saw him, I saw him. Use *seen* after *have, has, had, am, are, is, was, were, be, being, been.*[1]

We should say, "He doesn't want to go." He doesn't want to go (repeat five times). Use *don't* after *we, you,* and *they.* (Later add "and name words meaning more than one.")

We should say, "I came to school late yesterday." I came to school late yesterday (repeat five times). Use *come* after *have, has,* and *had.*

We should say, "My father said." My father said (repeat five times). We should never say, "My father, he said."

We should say, "Let me see it." Let me see it (five times). *Lemme* is always wrong; never use it.

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[1]If the teacher prefers, this formula may close with "Use *seen* after *have, has,* and *had.*" If all the words are used, they will be more easily remembered if said in three groups, thus:

Have, has had,
Am, are, is, was,
Were, be, being, been.

To master this bit of habit-knowledge in connection with the past participles of many irregular verbs will have lifetime value. Of course it should be mere rote work; let pupils have the fact without the explanation, which may come in the seventh or eighth grade. For young pupils the explanation is without value, while the fact is invaluable.

We should say, "I haven't any book." I haven't any book (five times). *Ain't got no* is always wrong; never say it.

We should say, "Did you catch him?" Did you catch him? (five times). *Ketch* is always wrong; never say it.

We should say, "I did it." I did it (five times). Use *done* after *have*, *has*, *had* (*am*, *are*, *is*, *was*, *were*, *be*, *being*, *been*). (See footnote, page 147.)

We should say, "I ran all the way." I ran all the way (five times). Use *run* after *have*, *has*, and *had*.

We should say, "I knew it." I knew it (five times). *Knowed* is always wrong; never use it.

We should say, "He and I did it." He and I did it (five times). We should never say, "Me and him did it."

We should say, "It was I." It was I (five times). "It was me" is wrong; do not say it.

We should say, "Give me that." Give me that (five times). *Gimme* is always wrong; never say it.

We should say, "Once there was a man." Once there was a man (five times). "Onct they was a man" is wrong; never say it.

Need of agreement on drills.—In all, there are from seventy-five to a hundred errors that should receive attention during the twelve school years. This seems to mean that adequate attention to ten or twelve errors each year, with constant review of those previously considered, will largely uproot oral mistakes in the first eight or nine grades and leave the high school years free for review and for more important matters. Are educators quite fair to boys and girls in continuing to postpone a nation-wide, scientific survey to determine just what errors are common, and to come to a general agreement that designated errors shall be treated in each of the nine years preceding the high school?

The use of charts.—In one teachers college and in many schools these formulas are written on sheets of heavy paper, twelve by thirty-six inches, with a soft black marking crayon. A dozen or more of them are attached with thumb-tacks to the upper frame-rail of the blackboard for the frequent use of students. In teachers colleges one finds every type of speech and pen error. With these "charts" on display, it is easy to drill for a minute or two while most of a class, already present, await the bell. Periods should regularly begin with some type of oral or written habit-forming drill. If any persons should be letter-perfect in speech and in written work, teachers should. This plan kills two birds with one stone, for it gives them the drill which helps toward the goal of accuracy, and at the same time habituates them to methods of using habit-forming drill.

In the primary grades these drills will of course be without written formulas, either on charts or in books. The teacher will repeat the formula; the pupils will follow her. Much chorus work will be used; also individual pupils will constantly be called on to repeat habit-forming statements. Beginning with the third or fourth grade, the written chart will be a source of help. The charts always on the schoolroom wall enable the teacher to point to a violated principle and to ask the pupil making the error to read it; he will soon understand that he is then to make his statement correctly.

Correct sentences used for drill.—A modification of such drill work is this: The teacher will make or in some way secure a large number of correct sentences illustrating certain principles. Principles should receive little attention in the earlier grades; in junior high school they may be emphasized. These sentences may be put on

charts; they may be mimeographed and copies handed to pupils; or they may be dictated to pupils to be written in the textbook or on pages inserted in it. Then the teacher may ask the class to repeat each of these sentences many times. The purpose of the repetition is of course to accustom the speech organs to saying the correct form.

Drills on nine principles.—Here are nine principles with drill sentences for each. Each sentence should be repeated many times at frequent intervals:

Pronouns as object complements.—As the completing word (object complement) of a transitive verb use the pronouns *me, us, him, her, them, whom.* (*You* and *it* are not mentioned because error with either of these words is impossible.)

1. He said that he met you and me. 2. She wants you and me in her office. 3. She is calling her and me. 4. Whom did you see in town? 5. I saw him and her at the party.

Pronouns after prepositions.—After prepositions use the pronouns *me, us, him, her, them, whom.*

1. This is between you and me. 2. He made it for Mary and me. 3. Every one went but them and me. 4. Whom did he ask for? 5. She called on her and me.

Pronouns after finite verb "be."—Use the pronouns *I, we, he, she, they,* and *who* after finite forms (all forms except the infinitive and participle) of the verb *be.*

1. It is I. 2. It was we. 3. It may have been he. 4. It surely was she. 5. It might have been they. 6. I know who it is. 7. Are you sure it was they?

Pronouns after "to be" completing other verb.—Use the pronouns *I, we, he, she, they, who* to complete the infinitive *to be* when it is used to complete another verb.

1. It seemed to be he. 2. I should like to be she. 3. Who did it seem to be? 4. Who would you like to be? 5. It happened to be they.

Pronouns after "to be" having subject.—When the infinitive *to be* has a subject, use after it the pronouns *me, us, him, her, them, whom.*

1. She thought him to be me. (Note that *him* is the subject of *to be.*) 2. I knew the person to be her. 3. Whom did you think it to be? 4. I imagined the leader to be him. 5. Whom did you take her to be?

Pronoun agreement with antecedent.—A pronoun must agree with the noun for which it stands in person and number. When this noun includes both men and women, the masculine pronoun must be used.

1. Will each one open his book? (Never *their book* and never *his or her book.*) 2. Each person should do all he can. 3. Everyone should control his temper. 4. Neither the boy nor the girl wrote his name in the right place. 5. Every person must judge for himself.

Forms instead of "ain't."—*Ain't* is always wrong. Never use it.

1. Isn't it a fine day! 2. Aren't you going? 3. No, we're not going. 4. I'm not sure about it. 5. She's not at home.

Singular subject and "doesn't."—*Don't,* being a contraction of *do not,* should never be used with the subject *he, she, it, who, one,* or *a person,* or with any other singular subject of the third person.

1. It doesn't matter. 2. That doesn't sound well. 3. Doesn't that clock run? 4. Mary doesn't like him. 5. Doesn't she ever think?

Preterites and past participles.—Do not use the past tense of the verb for the past participle, or vice versa. Use the past participle only after *have*, *has*, *had*, and parts of the verb *be*.[1]

1. We came early. 2. She saw him do it. 3. I did it myself. 4. She has gone home. 5. I ran all the way. 6. We sat on the floor. 7. John has broken his arm. 8. They were lying on the grass. 9. Mother has given me a watch. 10. Our class has begun algebra. 11. Has the bell rung? 12. Yes, it rang a moment ago. 13. Have you written that letter? 14. Have they taken their books home?

Drill on local errors.—The type of drill here suggested should be used frequently. Every teacher should listen for oral errors. Each one that is heard should be put into writing. Many sentences, brief and often used by pupils, should then be prepared, using correct forms. The individual pupils who make the error should be called on to repeat these correct sentences unnumbered times; the class in chorus should repeat them many times. No language book can present an adequate group of sentences for any grade or for any school. Each community has its own errors. The teacher must listen for them and make drill sentences that will accustom the ear and habituate the lips to the accurate form. All teachers will agree that this type of drill approaches life conditions a little nearer than does the "We should say —" type. While the latter type should be used regularly, the former also should be used frequently. It is nearer the real game in the ball park.

Every English recitation should begin with from three

[1]In teaching the principal parts of verbs, have pupils use *have* before the past participle; as, go, went, have gone; see, saw, have seen. This associates the past participle with *have*, *has*, *had*, etc.

to five minutes of habit-forming drill; let it be said again. It cannot be repeated too often. It is needed in the grades, the junior high school, the high school; perhaps it would not be amiss in colleges, in graduate schools, and in theological seminaries. When it becomes practically universal, then speech errors will gradually be eliminated.

The use of drill in teachers institutes.—If institute instructors would give five minutes of such drill to the teachers in each session of a week's institute, they would accomplish two ends: Many teachers would have called to their attention errors which they are constantly making; second, a large proportion of those attending the institute would take back to their own schools the idea and the method of such drill and would, at least for a time, make use of it in their classes.

TEST

1. Before he is . . . old, a child begins his education in . . . .
2. When the child enters school he is possessed of . . . .
3. To free his speech of errors by the end of . . . the pupil each year should eliminate . . . .
4. It has been estimated that . . . of verb errors are with the . . . verbs . . . .
5. During the first school year the teacher should strive to eliminate . . . .
6. Each day there should be several . . . of about . . . minutes each.
7. There should also be each day a period or two given to . . . .
8. The first grade teacher should strive to eliminate the following errors: . . . .
9. It seems to be psychologically important to teach the child that certain forms are . . . as well as to teach him that other forms are . . . .

10. It requires a long process to . . . and to . . . .
11. The formula for developing habit knowledge and habit action in oral English is . . . .
12. Another form of drill work is to have the pupil repeat many times sentences containing . . . .
13. Every teacher should strive to detect . . . .
14. Institute instructors might wisely . . . .
15. Every English recitation should begin with . . . .

EXERCISES

1. Make a list of the speech errors which you know you commit. Make a similar list of the "cheap" slang which you use.
2. What speech errors common in your community are not mentioned in this chapter? List them.
3. Discuss, in class, drills which you have seen used but which are not here mentioned.
4. List several speech errors which you personally will strive to eliminate during the next three months. What drills will you use by yourself in order to accomplish this?
5. List five errors which are common to your class and which the members of the class will help one another to eliminate.
6. In Mr. Driggs's *Our Living Language* read pages 121–127 entitled "Training the Tongue."
7. Valuable suggestions in developing oral accuracy are found in Chapter V, page 89, of Miss Wohlfarth's *Self-Help Methods in Teaching English*. Note particularly her methods for teaching correct pronunciation. This chapter will also prove an interesting introduction to Chapter 15 in this book, "The Language Game." Compare the treatment of games as a schoolroom help in the two books.
8. "The High School Student's Standard of English" on page 630 of the October, 1928, *English Journal* should be carefully studied by all prospective teachers. For should not the teacher's standard be as high as the high school student's? And should not the standard of students studying this book be equally high? Should not this article have careful consideration in the classroom?

9. "Judging Teachers' Judgments in Grammar Errors," in the *Elementary English Review* for May, 1929, page 120, is an article which every prospective teacher will find worth much more than the time it takes. Let every member of the class read the article, and then let it be discussed in class.

10. "What Is Good English?" asks Dr. C. C. Fries on page 685 of the November, 1925, *English Journal.* His answers will seem to many to contain much that is heretical. Perhaps a class discussion will prove interesting and revelatory.

CHAPTER 15

THE LANGUAGE GAME

A language game.—As a visitor entered a schoolroom, the teacher was saying to her pupils, "Will you all repeat together 'We should say I threw it'? Then repeat five times 'I threw it.' Then say '*Throwed* is always wrong; never use it.'" The pupils did as requested. Then she used the same formula, substituting *caught* for *threw* and *ketched* for *throwed.* Again the pupils complied. The teacher next produced a beanbag, said "Mary!" and, having tossed the bag, added, "I threw the beanbag to Mary." Mary immediately said, "I caught it. Caroline!" and tossed it to her, saying, "I threw it to Caroline." So the game went on. (Newspaper crushed into a ball may be used instead of a beanbag.)

Thus, under conditions approximating life, the pupils threw and caught until perhaps fifteen different ones had made use of the two expressions. The game would have been improved if all the pupils, as soon as Mary had caught and thrown the ball, had said together, "Mary caught the ball and threw it to Caroline," and had repeated the sentence, with changed names after each catch and throw.

Another game.—A few days later it was another game that was being played. This time the teacher began, "Let us say all together, 'We should say, *I have no pencil*

or *I haven't any pencil.* Repeat the first part five times, and then say '*Ain't got no* is always wrong; never say it.'" They did so.

She then said, "Marie, lend me your book." Marie replied, "Miss Arthur, I have no book. Will you lend me your knife, Frank?" Frank at once answered, "I am sorry, Marie, but I haven't any knife. Adeline, will you lend me your pocketbook?" "I am sorry, Frank, but I haven't any pocketbook. George, please lend me your boat." So the game proceeded.

A third game.—Again the teacher said, "You may all read together the chart over the desk." They read "We should say 'I saw a dog.' Use *seen* only after *have, has, had; am, are, is, was; were, be, being, been.*[1] I saw a dog, I saw a dog, I saw a dog, I saw a dog, I saw a dog."

The teacher then said, "The class may rise." They rose. "Now you may walk past the windows. Will each of you try to see something that no one else will see?" They marched past the windows and returned to their seats.

"Mary, what did you see?" "I saw a rooster, Miss Arthur. What did you see, Franklin?" "I saw a bicycle. What did you see, Jean?" "I saw a lightning rod. What did you see, Marie?"

Thus the game went on until every member of the class had told what he had seen. Thirty-three times each one of the class heard a fellow-pupil say, "I saw," and once each one said it himself. Again this game would have been better if the class had said after Mary spoke, "Mary saw a rooster," and so on after each pupil.

Interest in language games.—Of the three language games here described, the first is of course the most

[1]See footnote on page 147.

interesting, for it has the most action. Yet all of them will interest any class through junior high school, provided the teacher shows enthusiasm. A vigorous, exuberant personality is of untold value in the schoolroom, no matter what is going on. The teacher lacking such an asset may, by careful attention, acquire much of it. Every language game improves with the interested teacher.

Language game to teach "isn't."—A simple language game for first grade may be played by having all pupils stand and then in a wild scramble (yes, a wild scramble in primary grades is sometimes the best discipline, for it serves as a safety-valve when the high pressure must be relieved to prevent an explosion) have each pupil find a place to sit other than in his own seat, preferably a seat in some other row or in some distant part of the room, or at least two seats removed from his own seat. Then the teacher may say, "Where is Margaret, Rosalind?" and Rosalind will reply, "She isn't in her own seat; she is in Freda's seat." Continuing, Rosalind will inquire, "Where is Joe, Harold?" and Harold will answer, "Joe isn't in his own seat; he is in Martha's seat." If he fails to remember that Martha usually occupies that seat, his reply will be, "Joe isn't in his own seat; he is in that seat," at the same time pointing to where Joe is sitting. If he should chance to use the contraction *he's* instead of the more formal *he is*, no harm will be done; in fact he will be a little nearer to "baseball park pitching."

The language game may be varied. The teacher may ask, "Where are you, Harold?" and he may reply, "I'm not in my own seat; I'm in Thomas's seat." Again she may ask, "Where are Antonio and Charles, Madeline?" The reply may be, "They're not in their own seats; they're

standing beside the window." Or she may inquire, "Where am I, Augusta?" and the reply may be, "You're not at your desk; you're standing beside the door." Thus the question may be made to bring out the different pronoun subjects and many noun subjects. The ingenious teacher will devise unnumbered ways of varying this game.

Other games.—An interested teacher will devise other games for drill on *isn't*, games demanding the subjects *he*, *she*, and *it*, as well as the subject which names a fellow-pupil. After a school year in which this drill occurs hundreds of times, most of the pupils will have a habit-knowledge that will recognize the error *ain't* whenever it occurs. They will also have largely eliminated the objectionable form from their oral expression. But of course the error is not yet eradicated. It has been deeply imbedded in the brain tissue by five years of use without a suggestion that it is wrong; it cannot be wholly rooted out in a year. It will come back unless the teacher of the second grade keeps up the drill, of course less frequently on this particular error; then the third grade teacher must add some drill; then the fourth, the fifth, the sixth, and the seventh; and probably there must be a little during each of the remaining school years.

A long process.—It is a long process; but it is worth the price, vastly more worth the price than is most of the parsing, for example, that used to begin in the third or fourth grade and run through the eighth and ninth. This drill brings results; the parsing brought almost nothing of value to either oral or written self-expression.

Games for thirteen "demon" verbs.—Here are suggestions for games for each of the thirteen verbs which cause

the most trouble. Each should be prefaced by the "We should say" formula.

See. Let the pupils drop their heads into their hands, go to sleep, and dream of being in a great circus tent. They wake up. Each tells what he saw and what he has seen.

Come. "John, you may go out into the hall and close the door. Then open the door and walk in, passing at once to your seat." John does it. "What did John do, Margaret?" "He came into the room."

The teacher will easily devise many questions that will bring out the verb *came* in the answer; as, "Your father was in Cleveland. When you reached home yesterday, you found him there. What did he do while you were at school?" "You started from home this morning; you walked along the street; after a little you were in the school yard. What did you do?" "You entered the building, and in a moment you were in your seat in this room. What did you do?"

Do. Pupils will all close their eyes and keep them closed. The teacher touches one on the shoulder; he places the waste-basket on the desk, and slips back to his seat. "Now you may wake up. What did some one do while you were asleep?" They quickly discover. "I wonder who did it. Joan, who do you think did it?" "I think Elizabeth did it." "No, it wasn't Elizabeth. Richard?" "I think David did it." "No. Josephine?" "I think Helen did it." "No. Harriet?" "Oh, Miss Arthur, I know who did it. Le Moyne did it." "No, it wasn't Le Moyne. Franklin?" Etc., etc.

Go. "You may go to the window, Maude." Maude does so. "What did Maude do, Genevieve? Be sure to remember that we are using the word *go*." "She went to the window." "What has she done?" "She has gone to the window." This is capable of many variations.

Or let the pupils sleep and each dream that some other pupil in the room has gone somewhere. When they awake, each tells his dream; as, Frank says, "George has gone to Paris," and George says, "Emily has gone to the North Pole," and Emily says, "Harold has gone to the bottom of the sea," etc.

Run. Again sleeping, they dream of running somewhere. "Where did you run, Elizabeth?" "I ran to the lake." Etc. Or a pupil hurries fast, faster, down the aisle. "What did Jack do?" "He ran down the aisle." Another to the window, to the corner, to the teacher's desk, to the door, to the blackboard, etc.

Sit. They sleep and dream of sitting in an unusual place. "Where were you sitting, Elaine?" "Oh, Miss Arthur, I was sitting on a toadstool." "Lane?" "I was sitting on the point of the steeple of the Presbyterian church." Etc. Then change the game and use the present tense. "Where are you sitting, Martin?" "I am sitting on your desk, Miss Arthur." Change again. "Where have you been sitting, Chester?" "I have been sitting on the point of a tack."

This calls for imagination as well as for accuracy in the use of the verb, and active-minded pupils have rare fun with it.

Break. The teacher breaks a tooth-pick. "What have I done, Henry?" "You have broken a tooth-pick." Same with stick, crayon, pasteboard, bit of glass. Then, "Oh, Harry has fallen from the tree! What has he done?" "He has broken his arm." Etc., etc.

Again sleeping, they dream of breaking something, and answer the question, "What have you broken?"

Lie. "You may all sleep, and while you sleep I'll have a dream and dream it out loud. I see a little dog come into the room. It is on my platform. It is turning around, once, twice, three times. It is now in a little round ball and is fast asleep. Who will tell me what the little dog is doing?" "Miss Arthur, it is lying on the platform." Then let a pupil dream out loud. Then place a handkerchief on the desk. Let a boy recline on the floor. Place a pencil on the floor. Have answers in present, in past, and in perfect tenses. "He is lying on the floor." "He lay on the floor all night." "He has lain on the floor since yesterday."

Give. Imogen is "It." While all the pupils sleep, she hands a bit of chalk to a pupil. They awake. "I gave a piece of chalk to some one. Whom did I give it to, Roger?" "You

gave it to Dick." "No, it is n't Dick. Whom did I give it to, Margaret?" Etc., etc. The class march past Imogen, and she pretends to hand something to each one, really handing it, however, to only one. Again the question and answers.

With a beanbag Imogen walks rapidly along an aisle, handing the bag to a pupil as she passes. At the end of the aisle she says, "I gave it to Carl." Carl passes along another aisle, repeating the same act and words. Etc., etc. Follow the same plans with the perfect tense form, *have given*.

Begin. All sleep and dream of beginning something. The teacher says "Edward!" and he says "I began a letter." "Anna!" "I began to eat my supper." Etc. Vary by letting the pupil who has answered call on the one who is to answer next. Vary again by using *have begun* instead of *began*.

Ring. "William, you may go to the bell-rope there in the corner and ring the bell." (Of course the rope is wholly imaginary.) He goes and with elaborate motions does as he has been told. "What is William doing, Frances?" "He is ringing the bell." Now he has stopped. "What has William done, James?" "He has rung the bell." "What did William do, Justine?" "He rang the bell." "Has the bell rung yet, Samuel?" "Yes, Miss Arthur, it rang a moment ago." Etc.

Vary by having a boy stand in front of the class and ring the auctioneer's bell. Let another ring the bell for recess to close. Ask appropriate questions. Let pupils ask questions.

Take. The teacher goes to sleep with an understanding that a pupil, to her unknown, is to take a book from her desk. "Who has taken my book? Have you taken it, Philip?" "No, Miss Arthur, I have not taken your book." Etc., etc.

The pupils sleep and dream of taking something to a person or to a place. "What have you done, Edna?" "I have taken a chicken to the preacher." Etc., etc.

Write. Sleeping, the pupils dream of writing something. "What have you written, Jeremiah?" "I have written a letter to Santa Claus." Etc., etc. "What did you write, Rudolph?" "I wrote a book about rabbits." Etc., etc.

"Now each pupil take his pencil and write the strangest word

he can make up. Be sure that it is not like any word you ever saw." They think first and then write. "What have you written, Ida?" "I have written *zobeg*." Others follow.

"Now I wish each one to make a sentence telling me of something he really has written during the past week. Walter will tell us first." "I have written a letter to my cousin."

Other drills.—A drill for correct pronouns which partakes of the nature of a game may be carried on thus: Standing in front of the class, the teacher says, "This secret is between Mary and——" and she points to a boy, the class adding "him." She points to a girl for the answer "her," to herself for "us." The pronouns following various prepositions and transitive verbs may be presented in a similar way. In like manner the pronouns following the various parts of the verb *be* may be taught.

Again the teacher may write a sentence without a subject on the board, the verb being one that causes trouble; as, "—— caught the ball." She points to John, and the class in chorus says, "John caught the ball." She points to many other pupils in the same way. Many irregular verbs may be used in this manner.

Sources of drills and games for teaching accuracy.—The Bureau of Education has a bulletin entitled *Games and Devices for Improving Pupils' English*. It may be secured by sending ten cents (do not send stamps) to the Superintendent of Documents, Government Printing Office, Washington, D. C., and specifying "Department of the Interior, Bureau of Education Bulletin, 1923, No. 43," and giving the title. This bulletin, the work of Professor W. W. Charters and Professor Harry G. Paul, is full of excellent suggestions. Every teacher should have a copy.

Several books of games are on the market, and a number of modern English textbooks include game suggestions. Teachers of every grade should familiarize themselves with many games. Primary and intermediate teachers should own several of the books written primarily to present such devices. Ingenious teachers, once they have the idea, will find little difficulty in making their own games.

A language game twice a day in all grades from one to six would have unquestioned value.

Never fail to begin every English recitation with from three to five minutes of habit-forming drill.

TEST

1. Thirteen games for teaching the correct use of the thirteen verbs causing unnumbered errors are as follows:
2. The Bureau of Education has a bulletin entitled . . . .
3. Several publishers have books telling how to carry on . . . . .
4. A language game twice daily in each grade through the sixth would have . . . . .
5. Begin every English recitation with . . . . .

EXERCISES

1. Let each member of the class teach a language game.
2. Devise and write a description of a language game differing from any here mentioned.
3. Examine a book of language games and bring to class for demonstration the game which you think is most interesting. The one which you think is most valuable.
4. Examine several recent textbooks for the intermediate grades and report whether they make frequent use of drills and games. Does the book which you think is best for teaching oral and written composition, or self-expression, contain drills and games?

5. On pages 149–158 of Mr. Sheridan's *Speaking and Writing English* is given a group of excellent language games. Students will do well to familiarize themselves with these games.

6. A similar group of games will be found on pages 184–193 of Mr. Mahoney's *Standards in English*. They too should be studied by students.

7. "Popularizing Accuracy," by Miss Rewey Belle Inglis, on page 567 of the October, 1924, *English Journal*, is overflowing with interesting suggestions for teachers of all grades. Let the suggestions be listed for the class.

8. "Habit Building in Spoken Language" is the title of a symposium on pages 584–592 of the October, 1924, *English Journal*. The half dozen writers present interesting viewpoints. Let a class committee bring the methods and plans to the attention of the class.

9. "Your English is you," says Mr. Hitchcock in *Bread Loaf Talks on Teaching Composition*. Discuss this statement in its relations to you as a teacher, as a community influence, as a student, as a family member, as a parent, as a youth or maiden aiming to develop worthy character.

10. In a survey by the teachers of Pittsburgh, Pa., the twenty-three most common oral errors listed are the following, with the number of times each error was noted: *was* for *were*, 1555; *seen* for *saw*, 1513; *ain't*, 1361; *can* for *may*, 1150; *done* for *did*, 895; *is* for *are*, 777; *don't* for *doesn't*, 721; *this here*, 685; *John he*, 671; *didn't have no*, 531; *them things*, 479; *that there*, 472; *ain't got*, 443; *have got*, 439; *ain't got no*, 435; *come* for *came*, 350; *It was me*, etc., 340; *Why, there was*, 330; *didn't do nothing*, 302; *lay* for *lie*, 280; *off* for *from*, 276; *went* for *gone*, 245; *give* for *gave*, 202.

What in the listing rather surprises you? Which so-called errors do you feel the school should make no effort to correct? Of the errors listed, which ones have at some time been habitual with you? Which are habitual now with you? Which do you think are most common in your community? Would a survey of the students in your institution discover all the errors here listed? Would such a survey by the members of this class be interesting? Let a class committee decide just how such a survey might be conducted.

CHAPTER 16

TEACHING WRITTEN ACCURACY

Much of the brief drill with which every English recitation period should begin should have as its purpose the development of habits of written accuracy; for written accuracy, almost as much as oral accuracy, is a matter of habit.

It is true that principles and rules play a larger part in written accuracy than in oral accuracy; it follows that important principles and rules should be stated simply, and by long-continued drill should become, for every pupil, habit-knowledge. Further, opportunities for consciously applying such habit-knowledge should be so frequent as to make the application no less habit than is the knowledge itself.

Developing the sentence sense.—The first need in written work is the habit of beginning every sentence with a capital letter and closing it with proper terminal punctuation. For many weeks, perhaps for months, the only sentences written should be those requiring a period. Later may come the question mark. The exclamation point may well be delayed for years. In most textbooks it is introduced too early.

Too many schools are far from successful in developing in pupils the sentence sense. The "comma" sentence, or the sentence beginning with a small letter and closing with a comma, and the "modifier" sentence, or the

so-called sentence which is in reality a dependent phrase or clause beginning with a capital letter and ending with a period, are faults scarcely less common in high school than in the fourth grade, and the improvement in college is so slight that many college graduates today are writing "comma" and "modifier" sentences. Books come from reputable publishers containing these errors, and almost every issue of even the best magazines includes clear examples. English teachers themselves furnish examples. Many letters written by persons wishing to secure positions to teach college English grossly exemplify the error, and even the magazines given exclusively to improving the teaching of English occasionally commit it.

The need for a plan of procedure.—Would it not be well for every college in the country to give its in-coming freshmen a comprehensive test of their ability to write accurate English, and then frankly to say of those who cannot pass the test, "Well, they are here. They have been passed by the high and preparatory schools. Instead of teaching them what we feel should be taught to college freshmen, we will teach them the junior high school English which they have not mastered. We shall not require them to take both freshman English and junior high school English; we shall give them credit for the college course when they have passed the junior high school course."

In like manner the high school should deal with its freshmen, not attempting to build the high school structure until the earlier foundations are laid.

In the meantime should not organizations of teachers unite in a comprehensive survey to obtain the data needed on which to base scientific statements as to exact funda-

mentals to be taught in each grade from the first to the ninth inclusive? A survey has shown the words which pupils of each grade should be taught to spell. Should not teachers obtain equally scientific knowledge concerning the punctuation marks and the capital letters which should be taught in each grade, together with a clear-cut statement of the habit-knowledge which should be inculcated? To this might be added definite methods of both oral and written drill, so simply and clearly stated that the ordinary teacher will have no difficulty in using them. Such a report sent forth with the enthusiastic and continued backing of teachers' organizations would show real results in college freshmen in five years' time.

This is not a plea for form rather than content, for accuracy instead of thought. Power to express is vastly more important than is accuracy; but both are desirable. Literary appreciation is infinitely preferable to correct punctuation and capitalization; but the two are so closely intertwined that anything which really adds to power in one will add to power in the other. The fact is that in no one of the three are the schools and high schools and colleges doing efficient work. English teaching has been too indefinite, too theoretical, too abstract. It is time for English teachers to get down to the concrete, the definite, and the practical.

The sentence sense and the three-sentence "story."—One of the first things to be done is to develop the sentence sense. From the data at hand a goodly number of English teachers and supervisors have concluded that this is best done by much use, throughout at least six years, perhaps throughout eight years, of the three-sentence oral composition or story. In the first grade the pupil is asked to tell a two-sentence or a three-sen-

tence story about a kitten, a bird, a rabbit, a dog, a horse, a walk, a box of blocks, an engine, a picture book, etc., every subject being clearly within his experience. And he is required to give two sentences or three sentences, no more and no less. His fellow pupils are watching. If he errs, they criticize.

This is continued throughout at least six years, the subjects becoming somewhat more complex with the advance in grade. He writes after he has talked, and he puts in the capital letters and the periods. It is unquestioned that this drill will develop the sentence sense in normal pupils.

Drill with the three-sentence oral and written composition, then, is a sure way to develop accuracy in the use of capital letters at the beginning of sentences and proper terminal punctuation at the end. But this power comes only with drill, drill, drill, drill. The method will result advantageously also in junior high school and in high school.

Teaching particular points of usage.—Just where shall particular items in capitalization and punctuation be taught? Probably no one can answer that question. The survey has not been made. The reading of thousands of papers written in grades two to eight in all parts of the country seems to demonstrate that practically every textbook tries to teach some items too early. For example, just why should second or third grade pupils be taught that every line of poetry begins with a capital letter and that the word *O* must always be written with a capital letter? Just when do pupils as a group begin to write poetry and to write the solemn and reverent type of English (usually a prayer) which an accurate use of *O* necessitates? In written self-expression pupils will

use neither of these capital letters throughout their school life; probably they will never have occasion to use them during a lifetime. Why should they be included?

Just when do pupils begin to use, in written self-expression, the plural possessive? In the papers referred to above no case occurs earlier than the seventh grade. Pupils use the singular possessive frequently in the third grade and occasionally in the second; the singular, which is easy, should be taught in the third grade; but plural possessive forms are difficult even for high school students. Possessive plurals should not be taught until pupils begin to use them. The expressions *five-cents' worth* and a *three-days' vacation*, which only a few college freshmen write correctly, may be taught merely as the word *o'clock* is taught, if pupils have occasion to use them in third grade or sixth grade self-expression; they need not be based on the rule for plural possessive.

One reason why the possessive is so difficult for older students is the frequent textbook statement, supported by newspaper usage, that the singular possessive of such nouns as *Jones* and *Hays* is formed by the addition of the apostrophe only. The best authorities, as, for example, George B. Ives in *Text, Type, and Style*, think that such words should not be an exception to the rule that the singular possessive is formed by adding the apostrophe and *s*, and that the proper possessive of *John Jones* is *John Jones's*.

A rule should be a rule, and in the usage of pupils should admit of no exceptions unless such exceptions are supported by general authority. Even then, in most cases, probably the exceptions should be noted only as they occur and not in connection with the rule. If textbooks would make the rule for the singular possessive

without exceptions, they would make vastly easier the work of the pupil in learning to write the possessive form correctly. This is one of the points that need the backing of associations of teachers.

The use of copying.—Copying is an exercise which has value in teaching accuracy in form. Only connected passages should be copied, and they should never be "above grade." It is much better to have them "below grade." Probably the most practical plan is to ask that brief paragraphs in a textbook used by the pupils shall be copied. It is not sufficient to have the paragraph merely copied. The papers must be examined and marked. Pupils may exchange papers, and the teacher may slowly read the passage, mentioning capital letters and all punctuation marks. The reason for the use of each capital letter and each punctuation mark should be demanded. This part of the exercise increases its value. Occasionally the teacher should examine the papers carefully in order to know exactly how much skill each pupil has in this type of work. The exercise should be limited to a given number of minutes. All should stop when the signal is given. The number of words copied should be noted. Pupils should be taught to look at the passage and then to write two or three words without looking again; later to write a phrase or clause; later to write a complete sentence.

In civil service examinations the copying exercise is frequent, and examiners state that in nothing else are errors more common. It is desirable to copy accurately, for it is a frequent duty in life activities. This exercise, therefore, has its practical value as well as its drill value.

The use of dictation exercises.—Dictation exercises have high value in developing written accuracy. The

connected passage for dictation has advantages over unconnected, separately numbered sentences. It is nearer to the self-expression work of the pupil, and this itself should weigh much and should result in its more or less frequent use. The disconnected sentence, however, has the advantage of making it possible in a given exercise to emphasize two or three points that are under consideration. This is not easy with the connected passage. So the series of separately numbered sentences should often be employed.

Dictation exercises should have certain definite characteristics.

They should be simple, containing only words that are within the child's vocabulary, preferably words that he has been using for years. An exercise may be tested in this particular by comparing the words in it with the list found in a bulletin put forth by the Government under the title *Survey of the Writing Vocabularies of Public School Children in Connecticut.*[1] It contains the three thousand commonest words found in the written work of children of various grades. These words are given in grade lists, from third to ninth. With it a teacher can easily determine whether a given word is suited to a given grade. Words in dictation exercises should usually be found at least one grade lower in this list than the grade to which the exercises are to be read. Simple words of this type enable the pupil to devote his thought to sentence form rather than to meaning and to spelling.

These exercises should often contain the words which

[1]May be secured for five cents a copy from Superintendent of Documents, Government Printing Office, Washington, D. C. Ask for "Teacher's Leaflet No. 15, November, 1921. Department of the Interior, Bureau of Education."

investigation has shown to be "demons"—words commonly misspelled. A list of such words, with the grade in which they should be mastered, will be found on page 539.

They should contain not over one new item to which attention is being directed, as well as items already taught. In other words, review of all that is past should be constant, being carried on with the new.

The exercise may be written on the board and studied by the pupils without being copied. In the end much work will be saved if the teacher writes each exercise, with a soft marking crayon, on a large piece of paper which may be attached to the wall for an hour, afterward to be preserved as part of the working capital of the teacher. Or pupils may be required to copy the exercise and study it from their own copies. This method involves the danger of inaccurate copying. Or, if the subject treated has been taught thoroughly, with many illustrative sentences, the exercise may be dictated without having been studied. Probably the best plan is to combine the methods of dictation after study and dictation without study.

Pupils should be taught to listen, understand, and remember. It is therefore a mistake to read and re-read the sentences. The teacher should read once slowly, and then a second time somewhat more rapidly, the pupils giving careful attention. No third reading should be given. After all sentences have been read and written, the teacher may read the entire list rapidly, permitting pupils to examine their papers and to make desired changes. Then they should exchange papers. If time permits, each pupil should examine a paper to see whether he can discover on it any error. If he does, he should

take it up with the pupil who wrote it. If they cannot agree, the teacher should be asked to decide the matter. If time is limited, the teacher may read the sentences, announcing each capital letter and punctuation mark, and taking time to have a pupil tell the reason for every one. This is perhaps the most valuable part of a dictation exercise—relating the rule to its use. A record should be kept of the number of errors made by each pupil. The sum of such errors at the end of a month is a surprisingly accurate index of the worth of the pupil in written English.

The exercise should usually consist of three or five brief sentences, the time occupied seldom exceeding five minutes. A daily dictation exercise from the third grade to the ninth, inclusive, will result in practically accurate writing, provided the teacher insists on the drill being "carried over" into all the written work of the pupils.

Making training function.—Attention to the "carry-over" is necessary at this point. If pupils find that the teacher is particular only in the dictation exercise and in the written composition exercise, they will quickly become careless in other written work. Constant care to be accurate will become habitual if the teacher makes it clear that careful written work in other subjects will raise the mark in English, while slovenly work will lower the mark both in English and in the other subjects.

Daily dictation in high school.—Until the lower grades send to the high school pupils far better grounded in the fundamentals than they are now sending, every high school should have a daily dictation exercise. It should deal with all the errors found in the written work of the pupils; and there will be plenty of material. Insistence on relating rule to punctuation mark and letter should

be remembered. Few high school pupils know any rules for punctuation—that is, know them so that they apply them.

Teaching punctuation.—Pupils should be taught to punctuate as they write. In general college freshmen, after completing a sentence or even a paragraph or a page, "back up" to insert the punctuation—and sometimes to insert the capital letters. Punctuation is inherent in the thought. As the pupil writes his thought, he should insert his punctuation. "Backing up" should not be permitted. The teacher with a quick eye will easily detect this tendency during a dictation exercise. Observation will show that the habit is almost universal. Break it up.

The teaching of punctuation lacks definiteness. Too few exact rules are taught, and those which are taught are not made habit-knowledge. In like manner there is far too little drill in the use of the rules given in most books.

Of course punctuation is a matter of thought presentation, but thought presentation follows fixed rules; therefore the rules governing common divisions of thought should be made habit-knowledge by the end of the ninth grade. If this is done, and if it is followed by continued drill throughout the high school, students will enter college knowing how to punctuate, and they will retain and use this knowledge throughout life.

Rules governing the use of the period and the comma are fairly well taught, but the application of them is often lamentably neglected. To make this knowledge function requires unceasing insistence by the teacher. High school pupils will not learn to punctuate unless they are compelled to learn.

The semicolon.—Few college freshmen have any idea of the use of the semicolon; some do not even know it from a colon. Punctuation is in reality a shorthand by which the writer makes statements to the reader. The period says, "This statement is completed. The next statement will take up another thought or another phase of the preceding thought." The semicolon is a small period; it implies that the succeeding statement is a little too closely related to the preceding one to be separated from it by a period. The semicolon just used illustrates this meaning. This use of the semicolon is a matter of judgment.

A statement thus related to a preceding statement and calling for a semicolon is usually bound to it by one of four connectives. The following rules are all that high school pupils need for the semicolon:

1. Use a semicolon before *so* when it means *therefore.*

2. Use a semicolon before *then*, *therefore*, and *nevertheless* adding a complete independent statement to another complete independent statement.

3. When it will add to clearness, place a semicolon between the parts of a compound sentence when either part contains a comma.

Master these three rules.

The comma.—Most college freshmen do not know that *oh* unless used alone should always be followed by a comma and that *O* should never be followed by a comma —some poets to the contrary notwithstanding. Most freshmen know that a noun in the vocative case should be set off by a comma or by commas and that words in a series should each be followed by a comma, except the last, but they seldom apply the knowledge. They do not know that the words or expressions in a series

must be in the same construction, and they do not know that a comma should precede the *and* or other connective which binds the last one of the series to the preceding ones. They do not know that *yes*, *no*, and *sir* are regularly followed by a comma. They have learned something about a comma between the parts of a compound sentence, but as they seldom know what a compound sentence is, this knowledge has little value for them.

Here are seven rules for the comma which few students apply. All should apply them before the ninth grade. Of course they do not cover all uses of the comma:

1. Use a comma before *and*, *but*, *or*, *nor*, *so that*, *and so*, *though*, and *although* adding a complete statement to another complete statement.

2. Use a comma before *for*, *as*, and *since* meaning *because* and adding a complete statement to another complete statement.

3. Use a comma before *yet*, *while*, and *only* meaning *but* and adding a complete statement to another complete statement.

4. Use a comma before *when* meaning *and then* and before *where* meaning *and there*.

5. Use a comma after each item in dates and in addresses, including the last unless it ends a sentence or a sentence equivalent. (In applying this rule the house number and the street name are considered a single item in this country, although in England a comma is regularly used after the house number.)

6. Use a comma after an adverbial clause at the beginning of a sentence even if it is restrictive.

7. Use a comma only (a) when you can quote a rule for it; (b) when usage demands it, for usage demands a

few commas that are not in harmony with rules; (c) and when it must be used to make the meaning clear.

This group of rules should be absolutely mastered long before a pupil completes the ninth grade. High school pupils should be constantly drilled on their application throughout the twelfth grade. Then college freshmen will know a little about punctuation.

One rule still occasionally given is without modern authority. It insists on a comma after a phrase or other expression out of its natural order. If that rule is in your book, leave it out of your teaching. Order for phrases and similar expressions is not fixed in English. A phrase at the beginning of a sentence is just as truly in its natural order as it is when it is at the end of the sentence. Present usage omits the comma after a phrase at the beginning of a sentence unless it is demanded for clearness.

Capitalization.—Most freshmen use too many capital letters. These words almost never should be capitalized: *spring*, *summer*, *autumn*, *fall*, *winter*, *freshman*, *sophomore*, *junior*, *senior*. The following should seldom, if ever, be capitalized when used alone: *river*, *street*, *mountain*, *bay*, *high school*, *normal school*, *college*, *university*, *uncle*, *aunt*, *cousin*, *colonel*, *major*, *captain*, *lieutenant*, and similar words. When used with a name (a proper noun) they are regularly written with a capital letter according to conservative usage; in newspaper usage even this is not true of the first four and often of the fifth. However, newspaper usage today capitalizes *President* when it refers to the occupant of the White House. The second word in *Sunday school* should not be capitalized. These are the common words unnecessarily capitalized by college freshmen. Teach the right form in all grades.

The dictation exercise, with the rule demanded for every capital letter and every punctuation mark, should be used frequently in the grades, the junior high school, and the high school.

Remember again that every English recitation period should begin with from three to five minutes of habit-forming drill.

TEST

1. Much of the drill with which every English recitation opens should aim to develop . . . .
2. Principles and rules governing good usage in writing should become for the pupil . . . .
3. The application of these principles and rules should become . . . .
4. In general, schools have not been successful in developing in pupils the . . . .
5. A survey should be conducted to determine exactly which . . . should be taught in each . . . .
6. The sentence-sense is best developed by the use, throughout six or eight years, of the . . . .
7. Most textbooks try to teach some principles of accuracy far . . . .
8. The rule for forming the singular . . . should be taught as being without . . . .
9. Two exercises of value in teaching written accuracy are . . . .
10. In the copying exercise attention should be given to . . . as well as to . . . .
11. Three characteristics which a dictation exercise should have are . . . .
12. When dictation exercises are being examined, . . . should be required to give the reason for every . . . .
13. Careful written work in other subjects should bring higher grades in . . . , while careless work should . . .
14. Every high school should have a daily . . . .
15. Pupils should be taught to punctuate as . . . .
16. The teaching of punctuation lacks . . . .

17. Three exact rules that will take care of the semicolon for pupils are . . . .

18. Seven exact rules for the use of the comma are . . . .

19. The use of these should become . . . before the pupil completes . . . .

20. The rule calling for a comma after a phrase or other expression out of its natural order has no . . . , and, if in the book, should not . . . .

21. Pupils should be taught not to capitalize the following words: . . . .

EXERCISES

1. Are writers consistent in their punctuation? To determine upon an answer, using the rules given for the comma and for the semicolon, examine the punctuation of a story in *Scribner's* or in *Harper's*, and note whether these rules are observed, are not observed, or at times are and at times are not observed. Do you conclude that the author punctuates by rule or by chance? Has he ever been taught to punctuate, or has he picked up his knowledge of punctuation?

2. Do for capital letters somewhat as you did in Problem 1 for the comma and semicolon.

3. Capitalize and punctuate the following sentences, and determine which rule governs each capital letter and each punctuation mark:

a. will you spend the winter beginning in february with your uncle in florida or with your aunt jean in the north

b. i shall spend a part of the autumn with my cousin who is a senior at yale college and a part of it with a professor who has invited me to come back to the university from which i was graduated

c. if it will be all right with you fred will be sent to high school in pittsburgh for he is an excellent student

d. he was on time although i feared he would not be nevertheless we reached the theater too late to get a seat

e. i will go with you since you insist on it so come along

4. "What Is Good English?" pages 112–121 in Mr. Cox's *The Teaching of English*, should be read and discussed at this

point. Do any of Mr. Cox's statements seem to you to be inexcusably heretical? Which ones? Can you harmonize them with your training? Are you willing to adopt them all on his authority, or do you demand further authority?

5. Punctuation marks are a form of shorthand. Each one has a message for the reader. For example, while in some uses the semicolon will have a different message, usually it says something like this to the reader: "I am a little period. I am placed where the thought stops. Here the thought stops. However, as the next thought is a little too closely connected with the preceding thought to call for a period, I am placed here. Please remember that the next thought is closely allied with the thought of the sentence which is closing." Subconsciously the reader should feel this message as he reads. Now will you please write the message told by the period, by the question mark, by the colon, by the exclamation point, and by the comma? Keep in mind the fact that the comma has several different messages. It will be necessary for you to determine upon a way of making clear what the message is in a given case. Solving this problem accurately will go far in making you understand punctuation.

6. Chapters VIII and IX of Mr. Ward's *What Is English?* are probably the best discussion of punctuation in the literature of English teaching. No teacher should try to teach the subject without studying these two chapters. Let a class committee study each chapter and report, each member of the committee taking a special feature of one of the chapters. Better, every member of the class should study the chapters and the class should discuss them.

MEASURING ACCURACY

Errors in capitalization, punctuation, and language forms are measured by many interesting and helpful standard tests. A few excellent ones are mentioned.

Wilson's Language Error Test (15 cents. World Book Co., Yonkers, N. Y.) is designed to discover the ability of the pupil to recognize and correct common language errors. It consists of three stories of about 250 words each. In each story occur twenty-eight common errors. The sheet is put into the hands

of the pupil and he is requested to discover and correct the errors. The time is not limited. The plan is to use the first story. Following its use the teacher should focus drill-work on the errors most frequently missed. Then after some weeks or months use the second story, and later the third. The test is adapted to pupils of any grade from the third to the twelfth; and college freshmen fail to correct many of the errors. The Manual of Directions and Key contains valuable suggestions for drill-work.

Briggs's English Form Test (4 cents. Teachers College, Columbia University, New York, N. Y.) consists of two groups of twenty sentences with many capital letters and punctuation marks omitted. Designed for grades seven to nine, they have real value for high school students as well. Twenty minutes is required to give each test.

Tressler English Minimum Essentials Test (75 cents for 25. Public School Publishing Company, Bloomington, Ill.) for grades eight to twelve, tests grammar, vocabulary, punctuation and capitalization, the parts of the sentence, sentence sense, inflection and accent, and spelling. The fact that it covers so wide a field especially commends this test.

Columbia Research Bureau English Test ($1.50 for 25. World Book Company, Yonkers, N. Y.) has as its second part a test of mechanical accuracy for high school juniors and seniors.

CHAPTER 17

TEACHING SPELLING

Most teachers do not teach spelling; they hold recitations in the subject. A visitor recently dropped into a country school. The teacher, a normal school graduate, announced, "The class in advanced spelling will recite." Eight or ten pupils came to desks near the front of the room. As soon as they were ready to write, he began to pronounce words from a spelling book. The visitor wrote them also. After the teacher had pronounced twenty words, each pupil marked his errors as the teacher spelled the words. He took up the papers, said, "Take the next lesson for tomorrow," and dismissed the class. Of the twenty words he pronounced, at least eleven were words that the members of the class would never have use for, as they were not within the writing vocabulary of any average adult. Three or four others were not within the oral or written vocabulary of any member of the class. He was wasting time.

This is an extreme instance; at least one hopes it is. From the way many college freshmen, right out of four-year high schools, spell, one fears it is not unusual. Few teachers teach spelling. In general, teachers pronounce words and say, "Take the next lesson!"

A practical list.—Every pupil completing the ninth grade should be able to spell every word in the list of three thousand words given in the *Survey of the Writing Vo-*

cabularies of Public School Children in Connecticut (see page 172), for these are the words pupils actually write. Less than four hundred words a year mastered will accomplish this end. That means perhaps three words daily—new words. Every teacher should have a copy of this bulletin. In itself it makes a not unsatisfactory spelling book—and an inexpensive one. Let every pupil master the words given for his grade, reviewing each year all words in preceding grades. If a spelling book is being used, compare it with this list. If it contains for a particular grade a large per cent of the words given in this bulletin, it is probably a modern book and may be used with perhaps occasional omissions. If it contains few of these words and a large number of words not here given, persuade the authorities to get a new book or to permit you to use the bulletin. A list of the 3009 words most commonly used is printed in the *Fourth Yearbook* of the Department of Superintendence of the National Education Association. Of course pupils should master all of them.

Assigning the spelling lesson.—A spelling assignment should contain four or five words not previously assigned. The teacher should write them on the board. As each one is written, she should have it pronounced by a pupil and used in a sentence by several pupils. This will assure power both to pronounce and to use the word. As no words should be included except those in the reading vocabulary of the pupil (and usually in the oral vocabulary), there will be little trouble up to this point. Next the teacher should show the pupils the exact parts of each word which will require study. If the class have been well grounded in the sounds of letters (phonics), they will see in most words parts which spell themselves, parts

spelled exactly as they sound. This should be pointed out for each word. Then the difficult letters should be determined and should be underscored by the pupil on his list. These are the parts which demand study. But by the time the teacher has thus made the assignment, most of the pupils will have mastered the spelling of the words; little further study will be necessary.

To be concrete, here are five words for a fifth grade: *daily, motor, scatter, occurred, nineteen.* In the first one *ai* should be underscored, with a little special emphasis on the *l.* No suggestion, of course, should be made that it is not *l-l;* that would be bad psychology. Perhaps this caution would be sufficient: "All notice that after the *ai* are the two letters, *ly.*" In *motor* only the second *o* needs attention; it should be underscored. The other letters take care of themselves. In *scatter c* must be underscored, the *tt,* and probably the *e;* this obscure vowel sound is so tricky that it usually needs attention. In *occurred* pupils should mark *cc* and *rr.* (The word *occur*—accent on last syllable—and the word *enter*—accent on first syllable—have been my guides since boyhood in determining whether the final consonant of similar words should be doubled. The accent is the determining factor.) In *nineteen* the first *e* is the difficult letter; perhaps the *ee* should also be marked.

With the five new words should be pronounced the twenty words of the preceding four days. Thus each word occurs in five lessons and is written five times by every pupil.

A teacher who assigns the spelling lesson in this way is teaching spelling. She will have surprising results. Her pupils will learn to spell.

Conducting the recitation.—Generally spelling should be written. Occasionally oral spelling is interesting and

helpful, and should be used. The old-fashioned spelling match, with contestants lined up on opposite sides of the room, helps to keep up interest. So too does the new-fashioned spelling match. In this each pupil writes all words pronounced. Papers are exchanged. The two sides line up facing each other. The teacher spells the first word. A pupil who finds the word misspelled announces the fact, and the unfortunate writer, who of course is on the other side, takes his seat. The first word may put down several pupils. So it continues, those at their seats of course marking the papers in their hands till the end of the game. The contest that lasts for days or weeks is also of interest. The class is divided into two equal parts, and each day the teacher posts on the board the number of words missed by each side. The one that has missed the fewer words at the end of the determined period wins the match. Such devices help to keep up interest and are an incentive particularly to the careless.

Personal spelling lists.—Every pupil should have blank pages in his spelling book or in some other English book on which he writes correctly each word that he misspells at any time. This is his special study list, and an occasional period should be taken to let each pupil spell for the teacher his list of words. A review lesson made up of the words missed by the whole class during the preceding week or month is also helpful. If there are no blank pages in the book, it is easy to paste a few pages into the back of a book in such manner that they may easily be torn out at the end of the year, if this is deemed desirable.

Teach spelling of particular words and phrases.—Some phrases, rather than words, should be taught. Common ones are *all right*, *may have* (also *can*, *must*, *might*, *could*,

would, and *should* followed by *have* to teach pupils not to write *of* instead of *have*), *used to*, *a cent's worth*, *ten cents' worth*, *forty dollars' worth*, *a week's vacation*, *two weeks' vacation*, etc., etc. Every teacher will find others in the written work of pupils.

Special attention must be given to words which are missed because they are mispronounced. Such words are *history* (*o* often omitted in pronunciation), *library* (first *r* often omitted), *laboratory* (first *o* regularly omitted even by laboratory workers), *asked* (*ed* regularly omitted by a majority of people), etc. Others will be found in the written work of pupils.

Words missed in written work should always be written correctly five times with the dangerous letter or letters underscored or capitalized. This focuses attention on the places where error is likely to occur. Five times thus is better than a hundred times in the accustomed way. Teach *all right* by letting those who misspell it write *all* on one blackboard and *right* on a distant one, repeating the travel five times.

These methods, regularly followed, will send into the high school and college boys and girls able to spell the words they use.

Another way to teach spelling. — In the *Eighteenth Yearbook* Professor Horn presents conclusions concerning spelling with which every teacher should be familiar. Here a few of his principles are summarized:

Spelling must be definitely taught. Pupils should learn only the words which they need. Words must be taught in appropriate grades. Teach daily two to four words, or, preferably, test twenty-five to fifty words at one time and follow by enough periods for each pupil to master the words which he has missed. Daily spelling periods

should not exceed fifteen minutes, and they should include both study and recitation. Each pupil should work on only his own difficulties. Demand careful spelling in all written work, and mark every spelling error. In presenting each word, place emphasis on visual imagery, and drill in recalling the visual image as well as in impressing it. Correct pronunciation is very important, as is oral syllabication. Saying the letters has little value. Writing a word is an aid in learning to spell it. Review drill periods should be provided. Strong interest is important, as is proper testing. It seems useless to call attention to a particular part of a word by colored crayon or other device.

Professor Horn's conclusions.—1. Test all words before teaching. 2. Let each child work on words difficult for him, and provide him a definite method of study. 3. Provide rigorous reviews. 4. Show the pupil his progress, daily, weekly, monthly, yearly. 5. Keep up interest.

Professor Horn's suggested method of studying a word.—1. Pronounce the word, enunciating each syllable distinctly and looking closely at each syllable as you say it. 2. Close your eyes and see the word, syllable by syllable, as you whisper it. Enunciate each syllable distinctly. 3. Open your eyes to make sure you were able to recall the correct spelling. 4. Look at the word again, enunciating the syllables distinctly. 5 Recall again, with closed eyes, how the word looked. 6. Check again with the correct form. Repeat this recall (as in 2 and 5) at least three times, and oftener if you have difficulty. 7. When you feel you know the word, write it without looking at the book; then check with the correct form. 8. Repeat this two or more times without looking at the book or at your previous at-

tempts. 9. If you miss the word on either of these trials, copy it in your spelling notebook, since it is probably especially difficult for you.

Teach spelling; do not merely hold recitations.

Above all, give pupils a spelling consciousness; make them really want to learn to spell.

TEST

1. Most teachers do not teach . . . ; they merely . . . .
2. Pupils completing the ninth grade should be able to spell at least the three thousand words given in . . . .
3. To master these words will require . . . new words daily.
4. A spelling assignment should contain . . . new words.
5. It should contain also . . . assigned during . . . preceding days.
6. The new words should be . . . by the teacher.
7. Each should then be . . . by pupils and then . . . by them.
8. Next the teacher should point out to the pupils . . .
9. On his list the pupils should . . . .
10. Generally spelling should be . . . .
11. Interest is kept up by . . . .
12. The new-fashioned spelling match is carried on as follows: . . . .
13. Every pupil should have pages on which he writes . . . .
14. Some phrases which pupils should be taught to spell are: . . . .
15. The steps in Professor Horn's method of learning to spell a word are . . . .

EXERCISES

1. Let the teacher choose from the words given on pages 539–542 thirty words, pronounce them for the class to write, exchange papers, and hold a "new-fashioned spelling match."

2. Choose five words adapted to a sixth grade and write in full the assignment of these words to the class.

3. Let several students assign a lesson to the members of the class studying this book, each using five different words. Choose "demons."

4. From the lists on pages 541–542 choose the words which you are not perfectly sure you can spell; master these words.

5. Compare the words in a good modern speller for a given grade with the words found for the same grade in the government bulletin referred to. Make the same comparison with the words in a speller at least twenty years old.

6. Chapter IX, "The Teaching of Spelling," in Mr. Klapper's *Teaching English in Elementary and Junior High Schools* is a discussion which should be read at this point, as it suggests a number of plans and devices which teachers will find helpful. What are his three objects in the teaching of spelling? His three principles guiding the selection of words? His five sources of spelling words? His seven types of class drills?

7. Chapters III and IV in Mr. Ward's *What Is English?* are perhaps as valuable a discussion of this subject as can be found. They are entitled "The Wonders of Spelling" and "The Teaching of Spelling." Mr. Ward is wholly original. He is fearless. Convention is not in his vocabulary. These chapters will prove it to you.

8. Let a committee of students report with considerable detail on the forty-one principles of method in teaching spelling which are set forth by Professor Horn on pages 52–73 of Part II of the *Eighteenth Yearbook*.

9. The special spelling number of the *Elementary English Review*, April, 1927, is so overflowing with good things that it could not contain them all; so several articles intended for this number will be found in the June, 1927, number. A committee should examine all of these articles and bring to the class a report of what they conclude will be of special value in the schoolroom.

MEASURING SPELLING

In 1915 Dr. Leonard P. Ayres, by the examination of 368,000 words written by 2500 different persons and found in news-

papers, letters, and literature, determined upon the one thousand words most frequently used in our language. These words were submitted to 70,000 children in 84 different cities and spelled by them. They were then divided into twenty-six columns, each containing only words of equal difficulty. The scale devised as a result is known as the *Ayres Spelling Scale* (11 cents. Russell Sage Foundation, New York, N. Y.). On it figures indicate the per cent of correct spellings which should be obtained in a given grade if the words of a particular column are given to that grade. For example, column J contains the largest number of words. Pupils of the second grade should spell 66 per cent of the words in this column correctly; of the third grade, 84 per cent; of the fourth grade, 94 per cent; of the fifth grade, 98 per cent; and of the sixth grade, 100 per cent. It is thus easy to determine whether the pupils of a given grade are below, at, or above standard in spelling. Of course the scale becomes valueless as a yard-stick if the words contained in it are used for drill purposes; yet Dr. Ayres in substance recommends that in every community children shall be drilled on these thousand words until they are able to spell them all.

Other spelling scales are on the market, but the one here described will most effectively serve the purpose of the teacher. The *Monroe Timed-Sentence Test* (30 cents a hundred, Public School Publishing Company) is made up of sentences in which are used words from the Ayres scale. It has shown the interesting fact that pupils spell less accurately in sentences than in lists of words dictated singly. It covers grades 7 to 12.

Columbia Research Bureau English Test (World Book Company, Yonkers, N. Y.) in its first part measures the power of the high school junior and senior to spell.

CHAPTER 18

TEACHING THE USE OF THE DICTIONARY

A senior in a teachers college was recently noticed fumbling the dictionary in a confused and aimless way. A question or two brought out the fact that she did not know the alphabet. Eight years in the grades, four years in high school, and within a few months of graduation from a teachers college! She didn't know her letters!

This of course is an unusual case, and yet a case entirely possible with present-day primary methods. The alphabet method of teaching reading has given way to more efficient methods. In her enthusiasm over reading results, a primary teacher might easily fail to teach the order of the letters. Teachers might follow who had always found their pupils familiar with the alphabet, with the result that no one would teach this essential of the dictionary, of the card index, of the book index, of the telephone directory, of *Who's Who in America*, etc.

Beginning the use of the dictionary.—Most courses of study agree that the use of the dictionary should begin in the fourth grade. In that grade, then, should be taught certain salient facts concerning the dictionary. In the grades that follow, in the junior high school, and in the high school, teachers should add regularly such information as may be needed. For pupils should be really taught to use the dictionary.

Primary teachers should be sure that every pupil can repeat the alphabet rapidly; then that every pupil can

begin with any letter in the alphabet and pursue the letters to the end. Ability to repeat one's "letters" backward has value in dictionary work, but it is not an essential.

Arrangement of words.—Pupils should know that the words in the dictionary are arranged in the order of the letters of the alphabet, all words beginning with *a* being arranged in a single group, the first group in the book, the *b* group coming second, etc. Then they should know that within the *a*-group all words having as their second letter *a* come first, all words having as their second letter *b* follow, etc. This seems something that every one knows; yet not infrequently students are found who at least act as if they do not know it. See not only that your pupils know it, every one of them, but also that they use the knowledge.

The guide words.—Next, pupils should be taught the use of the guide words. One occasionally sees an adult seeking a name through the columns of page after page of a telephone directory, manifestly ignorant of the fact that the guide words at the top of the page are there for the express purpose of rendering unnecessary such laborious search. The guide words and their uses should be revealed to every pupil; be sure that your pupils all understand that the word in black-face capital letters at the left side of the top of the left page gives the first word on that page, the one on the right gives the last word on the page, and that the words at the top of the right-hand page serve a similar purpose for that page.[1] Also show that a glance at the word at the top of the right side of the right-hand page instantly reveals whether the word

[1]In some dictionaries only two words are given, one at the far left of the two pages and one at the far right.

sought is nearer the front or the back of the book than is the page at which the book is open. Facing page 198 is reproduced page 174 of *Webster's Collegiate Dictionary.* This is a left-hand page. Note the guide words at the top of the page and the arrangement of the words on the page. Note that several letters are usually necessary in order to determine proper alphabetical arrangement, in *chicanery* eight being required.

The key words.—Pupils should early be taught the use of the key words at the bottom of the page. Note that first come eight words, each of which contains a black-face letter *a.* Note that the *a* used in the pronunciation of the word *chicane* is the same kind of *a* occurring in the key word *ale* and the first one in the pronunciation of *chiasma* is the same as the one in *am.* The key words are to help the student in pronouncing the word. They are familiar words, which are pronounced correctly even by most children. By pronouncing the word *ale* and the word *am* the pupil hears the sounds found in the words *chicane* and *chiasma.*

Following the eight key words giving the sounds of *a* come five key words giving the sounds of *e;* then come two for the sounds of *i,* six for the sounds of *o,* and six for the sounds of *u.* Following are two for doubled *o,* two for diphthongs, and eight for various consonant sounds. At the foot of the right-hand page of the dictionary will be found several others for consonant sounds, together with additional explanations. No pupil should leave junior high school who is not familiar with the way to use these key words, and who has not had much practice, under guidance, in their use.

The breve and the macron.—Should pupils be asked to commit to memory the diacritical marks as they are

shown in these key words, that is, the mark over the letters which indicates their individual pronunciation, in order that they will find it unnecessary to refer to the key words in order to determine the pronunciation of words? To have mastered these marks is desirable, but it is hardly essential. For many pupils the mastery of them will require far more time and effort than will be needed to refer to key words for desired letters. It is well, however, to have in memory at least the breve, or short half circle placed over a vowel to indicate its short sound (see the key words *am*, *end*, *ill*, *odd*, *up*, and *foot*) and the macron, or short horizontal mark placed over a vowel to indicate its long sound (see *ale*, *eve*, *ice*, *old*, *use*, and *food*).

Accent mark and hyphens.—Next the pupil should be taught the meaning of the accent mark, and should be trained to stress the syllable after which it stands. With the study of the accent mark will come a consideration of the ways used by dictionary makers to indicate the syllables into which words may be divided. Look again at the word *chicanery*. Note that the accent mark separates the second syllable from the third, while a short, thin hyphen separates the first from the second and the third from the fourth. Every autumn brings some college freshmen who spell the word *together* with a hyphen between *o* and *g*. Sent to the dictionary, they regularly return with the statement that the word is spelled with a hyphen. This affords opportunity to call the attention of the class to the difference between the light, thin hyphen used between syllables and the heavy, black hyphen used between the parts of a compound word. For example, contrast the hyphen in *chicanery* with the one in *chicken-hearted*, and then in your dictionary turn

to *together* and compare its hyphen with the one in *to-day*, a word, by the way, which now is more commonly spelled without the hyphen, or with the one in *to-do* or in *tom-tom*. Here, too, should be emphasized the fact that a word of one syllable (see *chief*), being without any syllabic hyphen in the dictionary, should never be divided at the end of the line in written work. Pupils seem to find difficulty in mastering this fact.

Capitalization.—Pupils should be taught that a word beginning with a small letter in a reputable dictionary (the adjective is made necessary by the fact that some dictionaries begin every word with a capital letter) should always be spelled with a small letter unless used at the beginning of a sentence or in a title, while a word beginning with a capital letter in the dictionary should always be so written. They should also learn that a few words have one meaning when begun with a capital letter and another when begun with a small letter (see *Cheviot*, meanings 1 and 2). Note the *l.c.* following the figure *2*. These letters are an abbreviation for "lower case," which is a printer's term used to designate small letters as opposed to capital letters, for the lower type case, the one nearer the typesetter, contains small letters and the upper case contains capital letters.

Abbreviations.—Many abbreviations are found on every page of the dictionary. In most dictionaries they are explained on pages immediately preceding the vocabulary words beginning with *a*. Examining the first column of the reproduced page, one will find, after the pronunciation of the words, *n.* for *noun*, *pl.* for *plural*, *F.* for *French*, *Her.* for *Heraldry*, *fr.* for *from*, *L.* for *Latin*, *adv.* for *adverb*, *Eng.* for *England*, *v. t. & i.* for *verb transitive and intransitive*, *a.* for *adjective*, *It.* for *Italian*, *NL.* for *New*

Latin, *Gr.* for *Greek*, etc. Elsewhere will be found *conj.* for *conjunction*, *prep.* for *preposition*, *obs.* for *obsolete*, *pret.* for *preterit* (past tense), *p. p.* for *past participle*, *syn.* for *synonym*, *E.* for *English*, *G.* for *German*, and many others.

Special vocabularies.—Pupils should learn that occasional geographical terms are found in the regular vocabulary when having a meaning not geographical. As illustrations of this the words *Cheyenne* and *Chianti* may be examined. But geographical and biographical terms are usually found in special vocabularies at the back of the dictionary. In one well known dictionary, however, all words are found under a single vocabulary, a plan which has much to commend it. No student should leave high school who has not learned that in *Webster's New International Dictionary* words in frequent use are found in the regular vocabulary, while others, used but infrequently, are in a special vocabulary, in smaller type, on the lower part of the page. To persons unfamiliar with this arrangement it proves confusing. College students often insist that a word cannot be found in the dictionary, when in fact it is in this lower vocabulary.

Parts of speech.—Pupils should learn that many words are listed as various parts of speech and that to find the meaning desired they must look for it in connection with the proper part of speech. They should also learn that in most of the larger dictionaries the meanings are given in historical order, several meanings not now in common use often preceding the meaning found today. Persons unfamiliar with this fact sometimes fail to find the meaning they seek.

Derivation.—As a rule the derivation of a word immediately follows its pronunciation. Frequently, how-

ever, it is necessary to look back several words to learn the derivation, as the word one seeks and several intervening words all have the same derivation as the word given earlier. In one dictionary the derivation is the last thing given about a word. During high school years students should acquire the habit of seeking the origin of every word examined. On the page given find the derivation of the word *chief*.

Additional information.—The student familiar with all of the facts here mentioned has made a good beginning in learning to use the dictionary, but he still has much to learn for thorough mastery. High school students may well be given several lessons based on a pamphlet dealing with *Webster's New International Dictionary*. Written by Florence M. Hopkins, librarian at the Detroit Central High School, it is published by G. & C. Merriam Company, Springfield, Massachusetts, and sells at ten cents a copy or eight cents in lots of fifty or more. It is both practical and helpful, and is recommended for the first semester in high school.

Value and limitations of the dictionary.—The dictionary is essential for unnumbered purposes, but it gives a really valuable understanding of the meaning of but few words. When one meets a new word, he may have a hazy idea of its meaning, or he may have no idea at all. A second meeting, and its meaning glimmers. A third, a fifth meeting, and he begins to feel acquainted with the word. A study of the dictionary definitions now may give added illumination. A few more meetings, and the word has become a friend. In other words, we get the meanings of words by meeting them many times in sentences. Such meetings may come by way of the ear or by way of the eye, but only by means of them do we come

che-val'-de-frise' (shĕ-vàl'dĕ-frēz'), *n.; commonly in pl.* CHEVAUX-DE-FRISE (shĕ-vō'-). [F.; *cheval* horse + *Frise* Friesland, where first used.] **1.** *Mil.* A defense consisting of timber or an iron barrel traversed with spikes. **2.** A protecting line of spikes along the top of a wall.

che-val' glass (shĕ-vàl'). A swinging mirror large enough to reflect the full-length figure.

chev'a-lier' (shĕv'ȧ-lēr'), *n.* [F., fr. LL. *caballarius*. See CAVALIER.] **1.** A knight. *Archaic or Hist.* **2.** Esp., in France, a noble of the lowest rank. **3.** A member of any of certain orders of knighthood; also, in France, a member of an order of merit; as, a *chevalier* of the Legion of Honor. **4.** A cadet of the old French nobility. **5.** A chivalrous man; cavalier; gallant. **6.** *Her.* A horseman fully armed.

che-vaux'-de-frise', *n., pl.* of CHEVAL-DE-FRISE.

che-ve-lure' (shĕ-v'lür'), *n.* [F.] A head of hair.

chev'er-el (chĕv'ĕr-ĕl), **chev'er-il** (-Il), *n.* [OF. *chevrel* kid, dim. fr. L. *caper* goat.] Kid leather. *Obs.*

che-vet' (shĕ-vĕ'), *n.* [F., fr. L. *capitium* head covering, fr. *caput* head.] *Arch.* The extreme end of the chancel or choir of a church; the rounded or polygonal part at the east end of a church.

Chev'i-ot (chĕv'I-ŭt; chē'vI-ŭt), *n.* **1.** One of a breed of sheep originating in the Cheviot Hills. **2.** [*l. c.*] A fabric made from the wool of Cheviots.

chev'ron (shĕv'rŭn), *n.* [F., fr. *chèvre* goat, L. *capra* she-goat.] **1.** A rafter. *Rare or French.* **2.** A figure or device of two bands meeting at an angle, used in heraldry, or worn on the sleeve as a mark of military rank. **3.** A unit of this shape used in art and architecture, as in a molding.

chevron bones. The **V**-shaped bones articulating with the spinal column in the caudal region of many vertebrates.

chev'ron-wise' (shĕv'rŭn-wīz'), *adv.* Like a chevron.

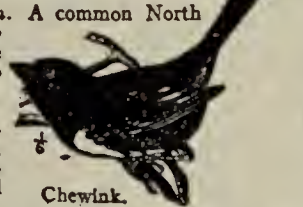
chev'ro-tain (shĕv'rō-tān; -tĭn), *n.* [F. *chevrotain*, OF. *chevrot* little goat, roe, dim. of *chièvre* goat. See CHEVRON.] Any of several very small, hornless, deerlike ruminants (constituting the family *Tragulidæ*) of tropical Asia, the Malay Islands, and West Africa.

chev'y (chĕv'I), *n.; pl.* CHEVIES (-Iz). *Eng.* **1.** A cry used in hunting. **2.** A hunt; chase.

chev'y, chiv'y (chĕv'I, chIv'I), *v. t. & i.*; -IED (-Id); -Y-ING. To chase or run; pursue; throw. *Chiefly Dial. Eng.*

chew (chōō; chū), *v. t. & i.* [AS. *cēowan*.] **1.** To bite and grind with the teeth; masticate. **2.** To meditate or plan. — *n.* Act of chewing; also, that which is chewed; a portion suitable for chewing; quid; cud.

chewing gum. A preparation of chicle, spruce gum, or other plastic insoluble substance, used as a masticatory.



Chewink.

che-wink' (chē-wĭŋk'), *n.* A common North American bird (*Pipilo erythrophthalmus*) of the sparrow family; — so called from its note.

Chey-enne' (shī-ĕn'), *n.* One of a warlike Algonquian tribe of Indians, now mostly on reservations in Oklahoma and Montana.

chi'a (chē'ä), *n.* [Sp.] Any of several salvias of Mexico and the southwestern United States, from the seeds of which a beverage is prepared; also, the beverage.

Chi'an (kī'ăn), *a.* Of or pertaining to Chios, modern Scio, an island in the Ægean Sea. — *n.* An inhabitant or native of Chios; also, Chian wine.

Chi-an'ti (kē-ăn'tē), *n.* [It.] Wine from the region of the Chianti Mountains, Tuscany, esp. a dry red piquant variety.

chia'ro-scu'ro (kyä'rō-skōō'rō) *n.* [It., clear dark.] **1.** Pictorial art that employs only light and shade. **2.** Arrangement of the light and dark parts, as in a picture. — **chia'ro-scu'rist** (-rĭst), *n.*

chi-as'ma (kī-ăz'mȧ), *n.; pl.* -MATA (-tȧ). [NL., fr. Gr. deriv. of χιάζειν to mark with a χ.] *Anat.* A decussation or intersection; specif., the optic chiasma. — **-as'mal**, *a.*

chi-as'to-lite (kī-ăs'tō-līt), *n.* [Gr. χιαστός marked with a χ + *-lite*.] *Min.* A soft, impure andalusite the crystals of which appear tessellated in cross section; macle.

chiaus (chous; choush), *n.* [Turk. *chāūsh*.] A Turkish messenger, sergeant, or the like.

chi-bouk', **chi-bouque'** (chĭ-bōōk'; -bōōk'), *n.* [From F., fr. Turk. *chibūq*.] A Turkish tobacco pipe, usually long-stemmed with a bowl of baked clay.

chic (shēk), *n.* [F.] Artistic cleverness; good form; style. *Colloq.* — *a.* Characterized by chic. *Colloq.*

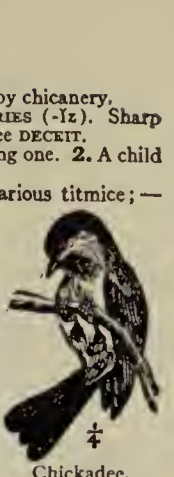
chi'ca-lo'te (chē'kä-lō'tā), *n.* [Sp.] A white-flowered prickly poppy (*Argemone platyceras*), of Mexico and the southwestern United States.

chi-cane' (shĭ-kān'), *n.* [F.] Trickery, esp. in legal proceedings; sophistry. — *v. i.*; -CANED' (-kānd'); -CAN'ING (-kān'ĭng). To use shifts, subterfuges, or artifices; quibble. — *v. t.* To quibble over; also, to affect by chicanery.

chi-can'er-y (shĭ-kān'ĕr-I), *n.; pl.* -ERIES (-Iz). Sharp practice; trickery; sophistry. — **Syn.** See DECEIT.

chick (chĭk), *n.* **1.** A chicken, esp. a young one. **2.** A child or young person.

chick'a-dee' (chĭk'ȧ-dē'), *n.* Any of various titmice; — from the note.



Chickadee.

chick'a-ree' (-rē'), *n.* The red squirrel (*Sciurus hudsonicus*); — from its cry.

Chick'a-saw (chĭk'ȧ-sô), *n.* An Indian of a tribe of Muskhogean stock, now in Oklahoma.

chick'en (-ĕn; 24), *n.* [AS. *cīcen, cȳcen*.] **1.** A young cock or hen; also, the young of various other birds. **2.** A barnyard fowl of any age. **3.** Short for PRAIRIE CHICKEN (*Western U. S.*) or MOTHER CAREY'S CHICKEN. **4.** A young or inexperienced person; a child.

chicken breast. *Med.* Abnormal projection of the breastbone and of the sternal region, often a symptom of rachitis. — **-breast'ed**, *a.*

chick'en-heart'ed, *a.* Timid; cowardly.

chicken pox. An acute, contagious, eruptive disease, chiefly of children.

chick'-pea', *n.* [F. *pois chiche*, fr. L. *cicer*.] A fabaceous herb (*Cicer arietinum*) of southern Europe, or its seed.

chick'weed' (-wēd'), *n.* Any of various weeds of the pink family, the seeds and young foliage of which birds eat.

chic'le (chĭk'l; chĭk'lē; *Sp.* chē'klā), *n.* [Amer. Sp.] A gumlike substance got from the hully tree or the sapodilla, much used in making chewing gum. See BALATA.

chi'co (chē'kō), *n.* The common greasewood. *Western U. S.*

chic'o-ry (chĭk'ō-rI), *n.* [F. *chicorée*, fr. It., fr. L., fr. Gr. κιχόρεια.] A common perennial plant (*Cichorium intybus*), with blue flowers, cultivated for its roots and as a salad plant; also, its root, roasted for mixing with coffee.

chide (chīd), *v. i. & t.*; *pret.* CHID (chĭd), sometimes CHID'DED (chĭd'ĕd); *p. p.* CHID (chĭd), CHID'DEN (chĭd'n), CHID'DED; *p. pr. & vb. n.* CHID'ING (chīd'ĭng). [AS. *cīdan*.] To find fault; scold; make, or effect with, a noise as of scolding or brawling. — **Syn.** Blame, rebuke, censure, reproach, reprehend, reprimand. See REPROVE. — **chid'er** (chīd'ĕr), *n.*

chief (chēf), *n.* [OF., fr. a LL. form for L. *caput* head.] **1.** *Her.* The upper third part of the field of an escutcheon, or a band occupying it. **2.** The head or leader of any body of men; one in authority; the principal actor or agent. **3.** Most valuable portion; as, the *chief* of their strength. **Syn.** **Chief, chieftain, commander, leader, head.** **Chief** implies hereditary or acquired rank in a tribe or clan or, oftener, superiority in civil, rather than military, office or rank; as, the *chief* of police. **Chieftain** is practically limited to the captain of a band of robbers, or to the head of a Highland (or similar) clan; as, a robber *chieftain*. **Commander** implies authority over a military or naval body; **leader**, influence or directing power, as in a political party or an enterprise; **head**, authority or executive power. — *a.* **1.** Highest in office or rank. **2.** Principal or most eminent; most distinguished; having most or leading influence; foremost, as in place, importance, etc. — **Syn.** Head, leading, main, paramount, prime, supreme, vital, especial; great, grand, eminent, master. — *adv.* Chiefly; principally. *Archaic.*

chief'ly (-lI), *adv.* **1.** In the first place; above all; especially. **2.** For the most part; mostly.

chief'tain (-tĭn), *n.* [OF. *chevetain*, fr. LL. *capitanus*.] A chief; commander. — **Syn.** See CHIEF. — **chief'tain-cy** (-sI), *n.* — **chief'tain-ship**, *n.*

chif'fon (shĭf'ŏn; *F.* shē'fôN'), *n.* [F., lit., rag.] **1.** An ornament of a woman's dress, as of ribbon, lace, etc. **2.** A kind of soft gauzy silk material.

chif'fo-nier' (shĭf'ō-nēr'), *n.* Also **chif'fon-nier'**. [From F., fr. *chiffon* rag.] An ornamental cabinet; specif., a high chest of drawers, often having a mirror.

chi'gnon' (shē'nyôN'; shĭn'yŏn), *n.* [F.] A knot or mass of hair worn by a woman at the back of the head.

chig'oe (chĭg'ō), *n.* A species of flea (*Sarcopsylla penetrans*) of the West Indies and South America. The fertile female burrows under the skin.

chi'la-ca-yo'te (chē'lä-kä-yō'tā), *n.* [Sp., fr. Mex. *xilotl* ear of corn + *ayotli* gourd.] **1.** Any of several cucurbitaceous plants of Mexico and the southwestern United States. **2.** The fruit of any of these plants, the pulp of which is cooked and eaten as a dessert.

chil'blain' (chĭl'blān'), *n.* A blain, or inflammatory swelling, due to exposure of the feet or hands to cold.

child (chīld), *n.; pl.* CHILDREN (chĭl'drĕn). [AS. *cild*.] **1.** An infant; baby. **2.** A young person of either sex; hence, a person who exhibits innocence, obedience, trustfulness, or the like. **3.** A youth of noble birth. By modern writers spelt archaically *childe* or *chylde* by way of distinction. **4.** A son or daughter; *Law*, a legitimate offspring. **5.** Any descend-

From Webster's Collegiate Dictionary, Third Edition
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to an intimate acquaintance with any word. Therefore it is hardly just for a teacher to insist too much that pupils must master the meaning of words by use of the dictionary; they cannot do it. A faint shadow of the meaning of a word is about all that the dictionary can give; and that is a shadow of only the intellectual meaning; nothing at all of its spiritual, its imaginative, its emotional, its suggestive meaning, its connotation, can be had from the dictionary. That must come from experience. Imagine that you have never seen an orange. Read its dictionary definition: "The large, globose fruit of an evergreen tree with oval leaves and fragrant white flowers." Compare this with your own understanding of the meaning of the word. What of vital worth has the dictionary definition given you?

In spite of this inevitable weakness in the dictionary, to know how to use it is of supreme importance. Teach boys and girls the way to use it, and develop in them the habit of using it.

TEST

1. The use of the dictionary should begin in the . . . grade.
2. First the teacher should be sure that every pupil can . . . .
3. Words in the dictionary are arranged thus: . . . .
4. The use of the guide words may be explained thus: . . . .
5. The use of the key words may be explained thus: . . . .
6. The diacritical marks that every pupil should commit to memory are . . . .
7. Syllables are shown in the dictionary by . . . .
8. The syllabic hyphen differs thus from the compound-word hyphen: . . . .
9. Some abbreviations that every pupil should know are . . . .

10. The dictionary can give nothing of the . . . meaning of a word and only a little of the . . . meaning.

EXERCISES

1. Study the pronunciation of the words on the reproduced dictionary page, and pronounce them.

2. Examine the abbreviations used on the same page and tell what each stands for.

3. Consult the dictionary in order to see how little it gives you of the meaning of these words: *papaya*, *seizin*, *Teucrium*, *commendam*, *sloe*.

4. Do you pronounce the following words correctly: *dog*, *wash*, *detail*, *our*, *are*, *government*, *dictionary*, *program*, *interested*, *absurd?* Had you better look them up in order to be sure? Will it be wise for you to keep a list of the words which you learn you may mispronounce?

5. Divide the following words into their syllables, using the hyphen and the accent mark as they are used in the dictionary: *business*, *curious*, *pebble*, *situation*, *containing*, *continuing*, *wedding*, *thoroughly*, *overspread*, *immensely*, *occur*, *enter*, *through*, *dining*, *plunged*, *exceptionally*.

6. Make a list of words beginning with the same letter but with differing second letters which is suitable to put on the board for a fourth or fifth grade class with the intention of having a race to see who will find all of the words first. It is well in such a contest to have the words on different pages of the dictionary and to have each pupil put after each word the number of the page on which he finds it.

7. Make a similar list in which both second and third letters differ.

8. Make a similar list in which words begin with the same two letters but have third letters differing.

9. Find words requiring the first four and the first five letters in order to be found in the dictionary.

10. G. and C. Merriam Company, Springfield, Massachusetts, will send you without charge a supply of a four-page pamphlet entitled *The Value of the Dictionary in the Schoolroom*, written by Professor Thomas Henry Briggs, of Teachers

College; also a supply of a four-page pamphlet containing a "Chart of English Sounds" and a unique 44-line story of "A Curious Couple," which is made up almost wholly of words often mispronounced. A key to the pronunciation is also included. These pamphlets will be especially valuable to junior high school and high school teachers.

11. The same company have pamphlets showing specimen annotated pages of *Webster's Collegiate Dictionary* and *Webster's New International Dictionary*, both of which have real value in teaching the use of the dictionary. They have also "An Outline for Dictionary Study" which is full of helpful material, and "An Outline for Dictionary Study Based on Webster's Collegiate Dictionary." As these helps are of real value for one using any dictionary, it will be well for several copies to be at the disposal of the class and for several students to devise a series of exercises which can be used in the class as well as in their later teaching.

CHAPTER 19

TEACHING ENGLISH GRAMMAR

The value of grammar.—English grammar has little if any value in developing the power of easy, effective self-expression; it has high value in testing the power of accurate self-expression. To have this value, however, it must not be taught too early. The undeveloped mind easily grasps the concrete, but it finds difficulty in appropriating the abstract; and no matter how simply taught, grammar has much of the abstract. Educators are agreed that formal grammar is a junior high school subject.

Grammar based upon usage, not usage upon grammar.—Grammar is a scientific statement of the principles of good usage which deal with the relation of words in the sentence. Educated people use certain forms of expression. Language specialists study the forms they use, note that they follow a few comparatively simple principles, and state these principles. The result is grammar.

For example, they note a certain set of conditions under which educated people use the objective forms of the personal pronouns, and they state the principle that after prepositions the objective forms of pronouns should be used. They note other facts, deducing the principle that after transitive verbs the objective forms of pronouns should be used. Noting another group of facts, they state the principle that after the finite forms of the

verb *be* the nominative forms of the pronoun should be used.

Grammarians do not make rules for educated persons to follow; rather they note what educated people do, and from these data they deduce principles, or rules. If the time comes when educated people in general say "It is me," then the grammarians will begin to state that usage has brought about an exception to the rule that the nominative form should follow finite forms of the verb *be*, and that "It is me" has become correct. However, when an occasional individual now makes the statement that that time has come, he evidently makes it without adequate data; as a rule educated people have not begun to use this as a preferred form. Persons who use it are looked upon as uneducated or as individualists who choose to be a rule unto themselves. This being true, the expression seems as yet to be incorrect.

Grammar study and the sentence sense.—English grammar deals with the relation of words in the sentence. The study of English grammar, therefore, should begin with the sentence.

The word *sentence* should be used almost from the day the child enters school. He should be taught to recognize as a sentence any group of words that says something; later he will learn that a group of words that asks something is a sentence. This will be the extent of his knowledge of technical grammar for three or four years. By the end of that time he should have thoroughly mastered the sentence sense, which is the supremely important thing to teach in grammar. Many students enter college who do not know when a group of words forms a sentence. Of course they are unable to write with accuracy.

During this early work the sentence is a medium of expression, not a grammatical entity. The child is asked to make a sentence about his dog. He says, "My dog barks." He has uttered a group of words that says something. He will quickly learn that "My dog" is not a group of words that says something, and that the same is true of "Barks dog" and of "My barks." But it will take him from six to nine years, even with the best instruction, to make this habit-knowledge. Without knowing anything about subjects and predicates, he may know that a group of words says something and therefore is a sentence; but he cannot give a technical reason for his faith until he has mastered subjects and predicates. Then he will be able to prove that a given group of words is or is not a sentence.

The three-sentence composition as a means of teaching sentence sense.—It is then of high importance that throughout the first six grades there should be daily emphasis on the two-sentence and three-sentence composition, both oral and written. Of the two the oral is more helpful in developing the sentence sense, as it involves the valuable process of pupil criticism. If only two sentences are given when three are asked, every pupil in the room should have his hand raised to show that he knows a mistake has been made; if more than three are given, again every pupil should at once recognize the error. It is this opportunity for observation and criticism on the part of every member of the class that makes the oral three-sentence composition of such value. The work of the junior high school, if done with skill, will perfect the sentence sense, provided this work in the three-sentence composition has been adequately done during the preceding six years.

Teaching predicate and subject.—In the fifth grade —with efficient teachers, even in the fourth—the work of dividing the sentence into its two major divisions may be begun, the predicate and the subject, or the part that says something and the part that answers the question "Who or what?" For example, in the sentence "My dog barks" the word *barks* says something, and the words *My dog* answer the question "Who or what barks?" These descriptive expressions should regularly be used for at least two years, although it will be proper to use with them the names *predicate* and *subject.* But the child who has had developed a keen power to pick out quickly the part of a sentence that says something and the part that answers the question "Who or what?" has gone a long way toward the mastery of the sentence.

In teaching the major divisions of the sentence too much emphasis has been given to the subject as compared with that given to the predicate. The important part of the sentence is the predicate, the part that says something. Regularly the imperative sentence has no subject expressed; the verb alone does the work. Occasionally a command is given even without a verb, as, "Out of here!" This is not a sentence, but it is a sentence equivalent; it says something. The presence of a verb would weaken it. It is the part of the predicate that does the work. The part that says something, the predicate, is the heart of the sentence. The pupil should be taught always to begin with it, to find it first; then it is seldom difficult to find the part that answers the question "Who or what?"

To children in the fifth grade should be given this form of sentence analysis: "In the group of words 'My brother is at home' the words *is at home* say something, and the words *My brother* answer the question 'Who is at home?'

Therefore the group of words is a sentence." Exactly the same formula should be used for the sentence having an intransitive verb and for the sentence having a transitive verb, as, "My brother is walking to town" and "My brother is eating an apple." This kind of analysis should be increasingly used throughout the sixth and seventh grades.

However, the pupil should not have his attention called too early to the fact that there are various forms of predicate. If this is postponed until the eighth grade, or even the ninth, no harm is done. Of course it can be taught earlier, but in earlier grades is it not better to give much time to applied grammar, to teaching accuracy?

Determining parts of speech.—The mastery of the major divisions of the sentence, as far as has been explained, should precede any reference to parts of speech.

Parts of speech are wholly dependent upon the relation of words in the sentence. This fundamental truth is constantly forgotten in teaching parts of speech. It is impossible for any one to tell what part of speech the word *rock* is as it stands written alone on a blackboard. Put it into a sentence, and it becomes a part of speech, for then it has relations to other words. "He is standing on a rock"; "Do not rock the boat"; "We have a rock road all the way to town"; here are three sentences. In the first, *rock* is the object of a preposition, and it is therefore a noun; in the second it says something and is a verb; in the third it tells the kind of road and is an adjective. But standing alone it is not a part of speech; it is only an articulate combination of letters.

For the efficient teacher, parts of speech will almost teach themselves, once the child has come to a mastery of the major divisions of the sentence—say in grade six

or seven. There is no use at all in teaching parts of speech earlier.

Teaching the recognition of verbs.—When the teacher is ready to deal with parts of speech, let her put on the board a group of sentences containing intransitive verbs: John is walking. Tom is running. Mary is singing. Martha is laughing. Harry sneezed. Joan was crying. A dog is barking. The horse is pulling. The band is playing. The rain has been falling.

After the pupils have divided these sentences into their major divisions, using the formula given, the teacher may state that the part of each of these sentences which says something is called a verb, and the pupils may pick out the verbs. They will discover that some verbs are made up of two words, some of one word, some of three words. (When transitive verbs are taken up, they will discover that some verbs are made up of four words; the same is true of intransitive verbs, but the sixth grade pupil almost never employs the four-word verb, and there is no need to introduce it at this time.)

Then the teacher will say, "Let us see some of these things done," and John will walk across the room, Tom will run across, Mary will sing, etc.

Teaching the recognition of nouns.—The teacher will then tell the class that the parts of these sentences answering the question "Who or what?" are called nouns, and the pupils will pick them out.

The teacher will remark that the pupils can see every one of the things answering the question "Who or what?" Then she will say, "I see John," "I see Mary," "I see the dog," etc. Then she will take advantage of this idea of seeing to fix the idea that the name of everything which one can see is a noun. She will give the sentence,

"I can see the blackboard," and then will ask what part of speech *blackboard*, the word naming the thing seen, is. Then she will have every pupil in the class use a sentence beginning with "I can see," adding that the word naming the thing seen is a noun.

Several exercises of this sort with the transitive verbs *see*, *hear*, *taste*, *smell*, and *touch* will illuminate the whole realm of nouns except the small abstract group. They may pass for a year or more, perhaps. Don't expect the immature child to master everything.

Teaching the recognition of adjectives.—After a month given to nouns and intransitive verbs, adjectives may be introduced. Begin with the sentence "A dog is barking," and have written on the board every word that the pupils can think of which tells the kind of dog—big, little, fat, lean, white, yellow, ugly, pretty, fierce, gentle, etc. Show how each one of these tells something different from that told by any of the others. State the fact that words which thus tell something about a noun are called adjectives.

Of course a single lesson has not taught adjectives. Teachers often err here. They forget that the teaching process is constant repetition; it is over, and over, and over again. For many weeks grammar lessons should deal with intransitive verbs, nouns, and adjectives, together with sentence analysis. As the textbook is sure to lack sufficient exercises, for a book containing enough exercises would be far too large for convenient use, the teacher will necessarily during these months make sentences and place them on the blackboard for the few minutes given daily to this drill; for grammar is only a small part of the English work, perhaps occupying not more than one-fifth of the time. There are the three-

sentence oral and written exercises; there is the daily oral and written habit-forming drill; there is the work of teaching pupils really to read by developing their power to find what is between the lines. No one of these should be neglected any more than should the work in parts of speech. Each has a place.

Teaching the recognition of adverbs.—Next a little work on adverbs, just a beginning, may be made, still using only intransitive verbs. John may walk across the room in twenty seconds, in ten seconds, and in five seconds, and the class may tell how he is walking—slowly, rapidly, naturally. Mary may sing with much voice and with little to develop the adverbs *loud* and *low*. Joan may make a noise as she cries and she may do it without sound, and the class will get the adverbs to describe her crying, to tell how she cries; etc., etc. Let the action precede the word. The teacher may then state the fact that words which modify verbs are called adverbs. Go no further for weeks. The adverbs which modify adjectives and other adverbs need not be rushed in. Let them bide their time. They are not easy.

The three divisions of verbs.—Now is the time to begin with other verbs. Long experience seems to prove that pupils will master three classes of verbs more easily than two classes. Call one intransitive, the one that does all the work itself. Call one copulative, the one that couples to the subject an adjective that modifies it or a noun that means the same as the subject; and call the third transitive. The last is far the most difficult to teach. Its active and passive forms cause unceasing trouble. Do not hurry to introduce pupils to it, at least in its passive form. Suggestions for teaching it come later. Of course the copulative verb may be taught as a division of the

intransitive verb, but to make it a separate group undoubtedly has real advantages.

Before beginning a consideration of the copulative verb it is well to spend several lessons analyzing short sentences containing intransitive verbs. In such analysis a definite formula should be used. This one has proved satisfactory:

Intransitive verb formula.—In the sentence "Birds fly" the word *fly* says something about the word *birds*, which answers the question "What fly?" As *fly* says something without the aid of a complement, or helping word, it is an intransitive verb.

Teaching the copulative verb.—Now we are dealing with the copulative verb. Its function, or business, in the sentence must first be made clear, for the copulative verb does not do the big part of the saying; that is done by the adjective or the noun which follows the verb.

Illustrate the copulative verb with sentences out of the day's life. "Who is captain of your ball club?" John is. On the board goes the sentence, "John is captain." "Is John tall or short?" He is tall. On the board appears "John is tall." Thus develop a group of sentences containing the verb *is* followed by a noun meaning the same as the subject or by an adjective modifying the subject. This group of sentences will develop the idea of the copulative verb.

Draw on the board as soon as the sentences have been developed a rude picture of two freight cars. On the left one write *John* and on the other *captain*. The boys will be able to tell just how two freight cars are fastened together; probably they will know the word *coupler*. How then may we fasten together the cars *John* and *captain?* All the time the word *is* in the sentence is staring them

in the face. They will get it. *Is* does the coupling; so it is called the coupling, or copulative, verb. It will do no harm to use the term *coupling verb* for some weeks if the teacher feels that it will keep the idea more firmly before the class.

Now have several pupils draw cars, name them, and couple them together. Use this device for many days. Make habit-knowledge of this idea of coupling, clinging to the verbs *is* and *was*. The others will come later. Keep constantly before your pupils the fact that the second car must always be either an adjective modifying the subject or a noun meaning the same as the subject.

Now it is time to begin to analyze these sentences. Use these formulas:

Noun-complement formula.—In the group of words "John is captain" the predicate *is captain* says something about the subject *John;* therefore the group of words is a sentence. As the word *captain* is a noun and means the same as the subject *John*, *is* is a copulative verb.

Adjective complement formula.—In the group of words "John is tall" the predicate *is tall* says something about the subject *John;* therefore the group of words is a sentence. As the word *tall* is an adjective and modifies the subject *John*, *is* is a copulative verb.

With the copulative verbs do not forget the freight cars. Often have the pictures made by pupils, have them named, and have them coupled.

Testing the intransitive verb.—This confusing construction is likely to creep in: "John is walking." Watch for it; never let the cars be named *John* and *walking*. This of course is an intransitive verb. The pupils of the sixth grade may be made to see that "John is walking" means the same as "John walks." This test will enable

them every time to discover that the verb is intransitive rather than copulative. In such a sentence as "The house is burning," pupils will easily think *burning* is an adjective modifying house; isn't it a burning house? But when they apply the test "The house burns," they at once see that *is burning* is the verb and that it is all verb. This is a point that demands constant watchfulness.

A few sentences daily, including only those containing simple intransitive verbs and those containing copulative verbs, should be analyzed for two or three months before transitive verbs are considered. With these two firmly fixed it is going to be easier to develop the intricacies of the transitive verb. Do not hurry. Give plenty of time to the three formulas for these two kinds of verb.

Teaching the transitive verb.—Now comes the transitive verb. It should certainly not come earlier than the latter half of the seventh grade, and it is much better in the latter half of the eighth grade.

The transitive verb must be developed inductively, that is, by means of concrete examples. Let a boy stand in front of the class and break a piece of crayon. "What did John do?" A pupil answers, "John broke the chalk." This answer is written on the blackboard.

Let a pupil stand before the class and eat an apple. "What is Elaine doing?" "Elaine is eating an apple." Write this answer on the blackboard.

Let a pupil toss an eraser. "What did Anthony do?" "Anthony threw an eraser." This is written.

Let a girl touch another girl. "What did Martha do?" "Martha touched Elizabeth." This is placed on the blackboard.

Now let each pupil write the predicate of each of these sentences, that is, the words which say something. This

makes every pupil think about the part of the sentence that says something; and every pupil must be compelled to give attention when a new subject is being presented.

Questioning will quickly develop the fact that the verbs are not intransitive; for do not intransitive verbs say something entirely without help? Another question will bring out the fact that the part that helps the verb is not an adjective modifying the subject; it is not a "chalk John" or an "apple Elaine." This will easily be understood.

The part that helps the verb is a noun; but the noun that helps a copulative verb must mean the same as the subject, and surely the eraser is not Anthony, nor is Elizabeth Martha.

So the noun that helps the verb to say something in each of these sentences does not mean the same as the subject. This should be repeated many times, so that every pupil will understand it. This is the first characteristic of the transitive verb that should be mastered. Every pupil should be made to see that the object complement does not mean the same as the subject, and therefore the verb cannot be copulative. At this point pupils may be told that the verb is a transitive verb. What does the word *transitive* mean? It means *to go over*. In a sentence containing a transitive verb an action, which is named by the verb, goes over from an actor to a receiver.

An actor, an action, a receiver.—In the sentence "John broke the chalk" the verb *broke* names an action. John acted; he did the breaking; he was the actor. The chalk received the action; before John acted it was a single piece; after he acted it was two pieces; it surely received the action.

In the sentence, "Elaine is eating an apple," *is eating* names the action. Elaine is acting; she is doing the eating; she is the actor. The apple is receiving the action; before Elaine began to act, it was perfect; now look at it! See what her action has done to it.

In like manner the other sentences may be considered.

Transitive verb formulas.—The class should then be given perhaps ten sentences for analysis for the next time. This formula may be used:

"John broke the chalk" is a sentence because the predicate *broke the chalk* says something about the subject *John*. As the verb *broke* has a noun complement, *the chalk*, which does not mean the same as the subject *John*, it is a transitive verb.

Then have the same sentences analyzed, using this formula:

"Elaine is eating an apple" is a sentence because the predicate *is eating an apple* says something about the subject *Elaine*. As the verb *is eating* has a noun complement which receives the action named by the verb and performed by the subject *Elaine*, it is a transitive verb.

These formulas may be used interchangeably for some weeks in order thoroughly to develop the two characteristics of the transitive verb.

Yet neither of these formulas is wholly true. When the object complement of a transitive verb is a reflexive pronoun (*myself*, *ourselves*, *himself*, *herself*, *itself*, *themselves*, *thyself*, *yourself*, and *yourselves*) it does mean the same as the subject; nevertheless, the formula has distinct value in developing in the mind of the child the difference between the transitive verb and the copulative verb. Again, the second formula is not true in the case of verbs indicating ownership (*have*, *possess*, *own*, etc.),

for these verbs do not name an action, the object complement does not receive an action, and the subject does not act, in any true sense of the word. Yet the characteristic is the most distinctive one that transitive verbs have, and it must be mastered.

In case of sentences in which the object complement is a reflexive pronoun, the following formula for analysis may be used:

"Margaret hurt herself" is a sentence because the predicate *hurt herself* says something about the subject *Margaret.* As the verb *hurt* has as its object complement a reflexive pronoun *herself,* which means the same as the subject *Margaret* and which names the receiver of the action, it is a transitive verb.

In the case of verbs indicating ownership the following formula may be used:

"My father has a new car" is a sentence because the predicate *has a new car* says something about the subject *My father.* As the verb *has* indicates ownership and as it has as its object complement the noun *car,* which names something possessed, it is a transitive verb.

Of course these unusual forms must not be brought within the ken of the pupil for months after the regular forms have been introduced.

Teaching the passive voice.—To the master of grammar the passive voice of the transitive verb is so simple that he feels the teaching of it must be mere child's play. To one who has tried repeatedly to bring it within the comprehension of children, the teaching of it seems almost impossible. Some suggestions concerning ways of presenting the subject may be helpful.

After many weeks during which the pupil has become thoroughly familiar with the active forms of the transi-

tive verb, the teacher may one day write on the board the four sentences with which the treatment of the transitive verb began (page 212), leaving plenty of space under each one to write the same thought expressed in the passive voice. The first sentence, "John broke the chalk," may be read. The class may then be asked to say exactly the same thing with almost the same words used in another way. Some bright pupil will discover the passive form, and the sentence "The chalk was broken by John" will be given and will be written under its companion on the board. In like manner each of the other sentences will be changed into the passive, each pupil being asked to write each of them before it is written on the board.

With these four pairs of sentences still on the blackboard, the teacher, having carefully made her plans, will be able to develop the following seven characteristics. They should be brought to the attention of the pupils almost times without number:

1. In each pair of sentences the second says exactly the same thing that the first says.

2. The word which was the complement in the first member is the subject in the second.

3. The subject in the first member now comes after the verb and follows the word *by*, which is called a preposition. (This is the first introduction of the word *preposition*.)

4. The word which in the first is the complement and which in the second is the subject names, in each case, the receiver of the action.

5. The word which in the first is the subject but which in the second follows the preposition *by* names, in each case, the actor.

6. The subject in the first sentence in each pair is acting, is doing something, is *active;* therefore the verb is said to be in the *active voice*, because its subject is active. On the other hand, in the second the subject is never acting, is inactive, receptive, acted upon, *passive;* therefore the verb is said to be in the *passive voice*, because its subject is passive, or not acting.

7. In many cases in the second form of statement the word which was the subject in the first form is entirely omitted. This is one reason for having a passive voice; it makes it possible for us to assert that an action has taken place without any mention of the actor; as, "My watch has been stolen." I do not know the actor.

Exercises.—Many sentences may now be changed to the passive from the active and vice versa. Again the textbooks fail in the number of sentences given for exercise purposes. Only occasional bright pupils will master any subject with the amount of exercise work called for in the textbooks. If teachers wish their pupils to master grammar, they must provide unnumbered additional exercises.

In every exercise it is well to provide some groups of words which are not sentences, thus providing an opportunity for the pupils to show that they really know when a group of words is a sentence and when it is not.

Of course the teacher will show the way in which the passive is formed. The sentence "Elaine is eating an apple" will furnish a foundation. It is changed into "An apple is being eaten by Elaine." Then the following verb forms are substituted in the respective sentences: eats, is eaten; ate, was eaten; was eating, was being eaten; will eat, will be eaten; has eaten, has been eaten; had eaten, had been eaten; will have eaten, will have been eaten.

Each form shows a different time or tense. *Eaten* occurs in each passive form. It is preceded by a form of the verb *be*. Verbs have three forms, or principal parts, from which all parts are developed. The principal parts of this verb are *eat*, *ate*, (*have*) *eaten*.[1] To form the passive voice of any verb, place before its past participle, or third principal part, the appropriate form (tense) of the verb *be*. Practice with a score of verbs will make this clear to pupils.

The value of conjugations.—Is it not true that too much time is given by many teachers to drill on the verb paradigms, or conjugations? Teachers accustomed to giving considerable time to conjugations, and particularly those accustomed to giving examinations until every pupil is letter perfect in them, will do well, I believe, to consider carefully the real value to the pupil of the work demanded. Does it give value received?

TEST

1. English grammar is of high value in . . . .
2. To have this value it must be taught . . . .
3. English grammar deals with . . . .
4. Therefore the study of it should begin with the . . . .
5. A . . . is a sentence when it . . . .
6. In the fourth or fifth grade may be begun the work of . . . .
7. The major divisions of the sentence are . . . .
8. Of these the more important is . . . .
9. A form of sentence analysis that may be used in the fifth grade is . . . .
10. It is not possible to tell the part of speech a . . . is unless it is in a . . . .

[1]It is advantageous in teaching principal parts always to have the auxiliary *have* given before the past participle. It helps to fix in the mind of the pupil the fact that this is the form that should be used with *have*, *has*, and *had*.

11. A plan to be followed in teaching verbs and nouns is . . . .

12. After a . . . given to nouns and verbs the . . . may be introduced by the following plan: . . . .

13. After . . . adverbs may be introduced by this plan: . . . .

14. Pupils will master . . . classes of verbs more easily than . . . .

15. These classes may be named . . . .

16. A picture of two freight cars should be used in teaching . . . .

17. Transitive verbs should never be taught earlier than . . . .

18. The formula for the analysis of the intransitive verb is . . . . For the copulative verb is . . . . For the transitive verb is . . . .

19. The word that helps the copulative verb must be a . . . or an . . . .

20. The word that helps the transitive verb must be . . . .

21. The passive voice of the . . . should not be suggested until . . . have been given to the study of the active voice.

22. Are you as a teacher giving too much time to . . . ?

23. In teaching principal parts have pupils use the word . . . before the third part, or past participle.

EXERCISES

1. Give the principal parts of a dozen or twenty irregular verbs, using *have* before the past participle.

2. Write twenty-five sentences containing transitive verbs in the active voice. Change the verbs to passive voice, rewriting the sentences.

3. Use the verbs *taste* and *smell* as intransitive, copulative, and transitive. Change verbs active in form to the passive form.

4. In sentences use as copulative verbs as many different words as you can think of—and think of at least six.

5. Read and summarize "The Problem of Grammar," pages 42–47 in Miss Simons's *English Problems in the Solving*. What is the grammar program suggested for the junior high school? Master its six items. In what do you disagree with it?

6. Has grammar a value? "Grammar and Its Relation to Composition and Literature" is Chapter III of Mr. Thomas's *The Teaching of English in the Secondary School*. Every teacher of every grade will profit by reading this chapter. Outline the chapter. With which of its contentions do you differ, and with which do you agree?

7. How much grammar were you expected to learn before the seventh grade? From your experience do you feel that you had too much or too little presented to you? At that time what was the value to you of what was taught you? From your answers to these questions what is your conclusion as to the amount of grammar that may wisely be taught before junior high school? Why?

8. In *What Is English?* Mr. Ward says, "A grammar rule has no validity whatever except as a statement of a fact of social custom." What does this statement mean? What is social custom? Do you agree with the statement? Why? Do you disagree? Why? Assuming the truth of Mr. Ward's dictum, will it be necessary for you to drop some of the rules which you learned when studying grammar? Which rules? Perhaps you will wish to read all of Mr. Ward's fifth chapter, in which the statement is made.

9. On pages 40–45 of Mr. Sheridan's *Speaking and Writing English* is a consideration of the mastery of the sentence idea. As one of the practical values of the teaching of grammar is the mastery of the sentence for use in self-expression, let this discussion be brought to the attention of the class at this point.

CHAPTER 20

TEACHING ENGLISH GRAMMAR (*Concluded*)

The elements of the sentence.—In speaking and in writing we all use as sentence material (1) nouns and noun equivalents, (2) verbs, (3) modifiers, (4) connectives, and (5) independent expressions. Suggestions have been made concerning the teaching of nouns used as subjects and as complements, of verbs, and of the modifiers called adjectives and adverbs. Brief consideration will now be given to the teaching of phrases and clauses, together with the teaching of connectives.

Incidentally it may be stated that many freshmen enter college with no idea how a phrase and a clause differ, and no idea what is meant by the statement that a phrase or a clause must always be used as a noun, an adjective, or an adverb. For such students any fundamental knowledge of the sentence is impossible; they are practically without the sentence sense as far as many sentences are concerned.

Phrases and clauses.—In grammar only the sentence in its major divisions is more important than phrases and clauses. Tests on these elements until every pupil is letter perfect have value. Much more attention should be given to the teaching of phrases and clauses.

Definitions are of only the slightest value except as they come from the experience of the pupil himself. To require pupils to memorize definitions of the parts of speech, of grammar, of case, of number, of person, of mood, of tense,

etc., is, largely, a waste of time. No definition can be made all inclusive and all exclusive, as far as usage is concerned. Many definitions are so inaccurate as to give entirely false ideas to pupils.

One definition, however, should be made habit-knowledge. It is this: *Phrases and clauses are groups of words used as nouns, adjectives, or adverbs. When the group of words contains a subject and predicate, it is a clause; when it contains no subject and predicate, it is a phrase.*

This definition will serve junior high school and high school pupils and college students so many times as a friend in need that it should be drilled into every eighth and ninth grade pupil until it becomes a part of his very being.

Teaching the adjective prepositional phrase.—With the adjective and the adverb understood, it is comparatively easy to master the adjective and the adverb phrase. On the board write a dozen groups of words made up of an adjective and a noun. Suppose one group is "wealthy men." Ask that the same thought be expressed in three words, the first one being *men*. At once will come the answer "men of wealth." Show that *of wealth* means the same as *wealthy*. Put the two expressions into a sentence:

Wealthy men live comfortably.
Men of wealth live comfortably.

In like manner deal with these:

fragrant flowers
healthy children
beautiful trees
brilliant jewels
interesting books
joyous days
valuable land
long lessons
charming women
speedy horses
excellent plans

Then bring out the idea that *wealthy* is an adjective. *Of wealth* means the same and renders the same service in the sentence; it is then an adjective equivalent. Now comes our definition. It is "a group of words used as an adjective;" it "contains no subject and predicate;" it must be a phrase.

The next step is to show that each of the phrases developed is made up of a preposition and a noun; then follows the idea that *in form* these are prepositional phrases, while *in use* they are adjective phrases.

Change many adjectives to adjective phrases and vice versa; make clear that adjectives will frequently be met which cannot readily be changed into phrases; the idiom of the language does not permit.

Teaching the adverbial prepositional phrase.—In a similar manner develop the adverbial phrase. In the sentence "Wealthy men live comfortably" show that the last word modifies *live* and is therefore an adverb. Change it to *in comfort.* This does the work of an adverb; it is a group of words; it has no subject and predicate; it is a phrase, and of course is an adverbial phrase. As with the adjective, change many adverbs into phrases and vice versa, noting also that not all adverbs can be changed into adverb phrases. Note that these phrases are made up of a preposition and a noun, and therefore are *in form* prepositional phrases, but *in use* are adverbial phrases.

To develop this and to drill on it adequately will take ten days. It cannot be done in a day or two. Too much grammar is taught with speed. That kind is not long remembered.

Teaching the adjective clause.—To develop the clause return to the original sentences used for the development of the phrase. "Wealthy men live comfortably" easily

became "Men of wealth live in comfort." Show that *of wealth* may be dropped and *who have wealth* or *who are wealthy* may be substituted. This is a group of words. It is doing the work of an adjective. It has a verb and its complement; so it has a predicate. Is *who* a subject? It seems to be. This then is a group of words used as an adjective and having a subject and predicate; it is clearly a clause.

The relative pronoun.—In similar manner develop many adjectives into phrases and then into clauses. Show that the word *who* does two things: it connects, and it serves as a subject. Subjects must be nouns or noun equivalents; *who* is not a noun; so it is a noun equivalent. It is a kind of pronoun. As it is a connective and a pronoun, it might be called a connecting pronoun. An occasional book has called it a conjuctive pronoun, which means the same thing, but usually it is called a relative pronoun. In the sentence under discussion it relates to the noun *man*, which is called its antecedent.

Teaching the adverb clause.—The adjective clause should be the sole subject of consideration until it is thoroughly understood. Then the class may take up the adverb, changing it to an adverb phrase and then to an adverb clause. "Wealthy men live comfortably" easily becomes "Wealthy men live in comfort," and this becomes "Wealthy men live where they find comfort" or "Wealthy men live so that they find comfort." It will be easy to show that the groups of words which take the place of the adverbial phrase mean much the same thing, and that they have subject and predicate; therefore they are clauses. Two weeks with a daily exercise devoted to mastering the adverbial clause will be spent wisely. Then there should follow much drill with sentences containing both adjective

and adverbial clauses in order that pupils may attain power to determine with reasonable accuracy just what a given clause modifies.

Not all types of adjectives and adverbial clauses are here discussed, this being a consideration of the teaching of grammar rather than a grammar. The teaching of the other types will prove simple if the pupil thoroughly masters the types here illustrated.

Teaching noun clauses.—The clause used as a noun should next be taught. Begin by showing that a group of words containing a subject and predicate may be substituted for a noun used as a subject. For example, "His resignation is expected" may become "That he will resign is expected." Change the sentence so that it will show the clause substituted for an object complement; as, "They expect his resignation" becomes "They expect that he will resign." Once more change the sentence to show the clause used as an appositive (in apposition); as, "It is expected that he will resign," in which "he will resign" is used in apposition with *It.*

Next show that there are ideas for which we have no nouns and for which, therefore, noun equivalents must be used. An equivalent often used is the clause; as, "That Helen has learned to swim is true." There is no noun to express the meaning expressed by the noun clause which is the subject of *is.*

Here the three uses of the noun clause have been compassed in a single paragraph. In teaching them, let pupils make unnumbered examples of the subject use before the others are suggested. Have that mastered. Then take the object use, giving it several days; then the appositive use. Teach one thing at a time; teach it until it is mastered.

"That" used independently.—The several noun uses of the clause present an opportunity to make clear to students the word *that* in its independent use. The first lines of this chapter state that one of the sentence elements is the independent expression. The word *that* in "That he will resign is expected," in "It is expected that he will resign," and in "They expect that he will resign" is not a connective, in spite of the fact that some books teach that in its use in the second sentence and in the third it is a conjunction. The fact that it may be omitted from either of these sentences without in the least affecting the meaning proves that it is not a conjunction. Although its use in the first sentence is required by the idiom of the language, and hence it may not be omitted, it adds nothing to the meaning of the sentence, and all grammarians agree that it is used independently. In each of the three sentences it is used, not for meaning, but for euphony. It has no grammatical relation to the other words in the sentence; therefore it is not a part of speech in the usual meaning of the word. It is sometimes called an expletive, or filling-up word. Pupils should be made to see clearly that it is not a conjunction in any of the sentences.

Teaching the infinitive.—The infinitive in several of its uses satisfies the definition of a phrase, as it is a group of words without subject and predicate and used as a noun, an adjective, or an adverb. As soon as this idea becomes clear to junior high school students, the difficulty of the infinitive largely disappears.

Noun uses of the infinitive are shown in the following sentences:

Subject. To master grammar is difficult
Object complement. Some pupils wish to master grammar.
Appositive. It is difficult to master grammar.

On one day have all pupils write many sentences containing the subject use, on another many sentences showing the object complement use, and on another many sentences illustrating the appositive use. The less frequent noun uses of the infinitive have no place in junior high school.

Adjective uses of the infinitive are shown in these sentences:

He has money to lend. (Compare with "He has money for lending," in which the adjective prepositional phrase "for lending" does the same work as the adjective infinitive phrase "to lend.") He is a man to be admired. That house is to be sold. ("To be sold" is an adjective attribute complement.)

Adverbial uses of the infinitive are shown in the following sentences:

He has gone to see his mother. He is eager to see his mother.

Pronoun after "to be."—An understanding of the infinitive phrase is primarily helpful in connection with the form of the pronoun which follows *to be*. The rule is that the same case must follow the verb *am*, *was*, (*has*) *been* as precedes it. This applies to the infinite forms (infinitive and participle) as well as to the finite forms (all except infinitive and participle). In the sentence "That man is he," the rule is easily understood, for the attribute complement must be in the nominative case because the subject, immediately preceding the verb, is of course in that case. The application is equally simple in the object complement clause of the sentence "I know that man was he," for again the nominative subject of the clause immediately precedes the verb. However, in the sentence "That man seems to be he" students constantly find it

puzzling to apply the rule. They say, "But there is no noun before *to be;* how can I know what form to use after it?" The puzzle disappears when they literally apply the rule that the same case must follow the verb *be* as precedes it. There is no noun immediately before *to be*, but the student in that case must go back in the sentence until he finds a noun; coming to *man*, before *seems*, he discovers that it is the subject of *seems*, and therefore is in the nominative case; so the following pronoun must be in the same case and should have the nominative form. The application of this principle should become habit.

Subject of infinitive in objective case.—In the sentences "I know that man to be him" and "I know him to be the man" a different, a common, and an important application of the rule appears, while at the same time a use of the infinitive not yet considered demands attention. All who have studied Latin recall the principle "The subject of an infinitive must be in the accusative case." This principle is equally true in English. In our language it is of importance, however, only when a pronoun is the subject or complement of an infinitive, as our nouns do not have a separate form for the objective (accusative) case. In the sentence "I know that man to be him" *man* is in the objective case being the subject of the infinitive *to be;* therefore the objective form *him* must be used. In the sentence "I know him to be the man" *him* is subject of an infinitive, and must be in the objective case and must have the objective form; the word *man* is also of course in the objective case, as the same case must follow the verb *be* as precedes it.

The infinitive clause.—In the sentence "I know him to be the man" the word *him* is not the object of the verb *know*. The statement does not mean "I know him." It is

possible that I have no acquaintance whatever with the person under discussion. The object complement of *know* is the infinitive phrase "him to be the man." Yet is this group of words a phrase? It is used as a noun, but is it without subject and predicate? We speak of *him* as the subject of *to be;* this infinitive of course retains a verb power, as all infinitives do, and in a way it serves as a predicate. Consequently this construction of the infinitive is often called "an infinitive clause." The object complement of the verb *know* is the infinitive clause "him to be the man." The thing to be made especially clear in this use of the infinitive is the fact that the subject of the infinitive is not the object complement of the preceding transitive verb; the object complement is the entire infinitive clause.

Frequently in this construction the *to*, the common sign of the infinitive, is omitted. This omission is illustrated in the sentence "I heard him come up the stairs," in which *come* is the infinitive. Make no attempt to explain this omission to junior high school pupils; merely tell them the fact, calling it an idiom of the language if they demand further explanation.

Another use of the infinitive clause is seen in the sentence "For him to graduate in one year is impossible." The subject of the sentence is "For him to graduate in one year," in which *him* is the subject of the infinitive *to graduate*, while the word *For* is another expletive, or filling-up word, which idiom requires. The same infinitive clause appears as an appositive in the sentence "It is impossible for him to graduate in one year." Some writers explain both constructions in a different way, saying the real meaning is shown if the words are arranged so as to read "To graduate in one year is impossible for him" or "For him it is im-

possible to graduate in one year." As no one ever errs in using this construction, it seems to make no difference which explanation is accepted. It certainly will be a mistake to give time to it in junior high school.

A matter that should have consideration, however, and that should be emphasized and re-emphasized is the fact that the case of nouns and pronouns in clauses is always determined by the office of the word in the clause and not by its relation to the verb of the sentence. For example, in "I know whom you mean" *whom* is objective case and has objective form because it is the object complement of *mean*, not of *know;* in "I saw him do it" *him* is in the objective case and has the objective form, not as the object complement of *saw*, but as the subject of the infinitive *do*. Students master this fact only with the greatest difficulty. A word's office in its clause determines its case.

Teaching the participle.—Like the infinitive, the participle has noun, adjective, and adverbial uses. It is not always phrasal in its nature, for at times the participle, used as one word, becomes almost pure noun or pure adjective. Here it will be considered only as a phrase.

Noun uses of the participial phrase are shown in the following sentences:

Subject. Playing golf is good exercise.
Object. I enjoy playing golf.

Adjective uses are here shown:

The man playing golf is my father.
Having finished his game, my father went home.

It may easily be argued that in the last sentence "Having finished his game" is adverbial rather than adjective in its use. Changing it to "When he had finished

his game, my father went home" causes one to see clearly that the clause is adverbial; why then is not the participial phrase adverbial? But who makes mistakes in using the form? Why then give it time? Will it not be wiser to spend the time in making clear the grievous error in the "floating participle," that very common mistake which uses a participle without anything for it to modify? For example, in the sentence "Coming out of the cave, the sun was almost blinding" what is the construction of the opening phrase? Of course it violates good usage; there is nothing for it to modify; it is "floating." This common error does need time. Mere grammatical quibblings are a waste of time.

The nominative absolute.—An adverbial use of the participle has been discussed above. Another which often causes controversy is shown in this sentence: "My father having finished his game, we all went for a picnic." Here the opening participial phrase is often called the nominative absolute or the nominative independent. If the sentence is changed to "When my father finished his game, we all went for a picnic," all agree that the clause is adverbial. Why, then, is not the opening phrase adverbial, modifying the verb *went*, as the clause would modify the verb? Again, no error is possible except the floating participle; let the time be given to that, rather than to bootless discussion concerning matters which, even if settled, really settle nothing.

The participial clause.—The so-called infinitive clause is paralleled by what may be called the participial clause, illustrated in this sentence: "I saw a man playing golf." "Playing golf" is often considered an adjective phrase modifying "man." To this there can be little objection. In this case the noun *man* is the object complement. If

"man playing golf" is a participial clause, it is of course used as the object complement. The reader may take his choice. Errors are not possible, and the discussion in class should center on practical grammar.

Gerund.—The fact that the word *gerund* does not appear in this discussion will no doubt cause comment. It is omitted because long experience has shown that the terms here used prove simpler for students. Pedagogically, is it not wiser to retain the terms that seem to have proved themselves easier for children? It will not be difficult for teachers preferring the term *gerund* to substitute it in the places where it is applicable.

The practical teaching of technical grammar.—Before the seventh grade little of formal or technical grammar should be attempted except the great divisions of the sentence, the subject and the predicate. Probably the predicate should not be divided into verb and complement, verbs should not be divided into classes, and modifiers should not be considered. The mind of the pupil is not ready for the keenly analytical work that these divisions call for; and in many children the mind is not ready for these subtleties until the eighth year. Grammar would be much less difficult if in its technical phases it were postponed. Such postponement is the tendency in the schools of the leading educators throughout the country.

Why teach at all the technicalities of the phrase and clause as nouns, as adjectives, and as adverbs, and the intricacies of the prepositional, the infinitive, and the participial phrase? Only because the pupil can have no complete knowledge of the sentence until he knows that we have groups of words thus used as parts of speech and until he understands the common uses of such groups of words. The power to test a group of words in order

to determine whether it forms a sentence is not fully developed until the pupil knows the phrase and the clause.

It should ever be kept well to the front, however, that the aim in teaching English grammar is not to teach parsing or sentence analysis or diagraming; the aim is to give the pupil power to test his own oral and written expression for accuracy and, by not dissimilar testing, to help him to understand more readily the oral and written expression of others. It is purely a practical end that should be constantly at the forefront. Any teacher who forgets this is making a fatal blunder.

Parsing.—Old-fashioned parsing is not dead, as is shown by the sale of the books that emphasize it. Yet it is largely an end in itself, rather than a means to a really valuable end. To tell of a noun that it is a common noun, masculine gender, third person, singular number, and objective case is unquestionably to waste perhaps three-fourths of the time given to the exercise. What is the one practical element in this formula? Is it not the case-relation of the noun? We study the case of nouns largely to enable the pupil readily to determine the case, and hence the form, of pronouns. Except for the possessive form and for pronouns, case in English has no value. Therefore in parsing nouns and pronouns the one important element is to determine their relation to the other parts of the sentence and thus to decide upon the correct form to be used.

What is the one thing in the parsing of verbs that has practical value? Is it not the agreement of the verb with its subject, something which is of importance only in the so-called *s*-form of the verb, or the third person, singular number, of the present tense, apart from a few

forms of the verb *be?* If this is true, just why should so long a formula of unimportant details be insisted upon? Why not say that a given verb agrees with its subject, naming the subject, and let it go at that? At times it no doubt is well to develop the tense idea; but to do this does not require hundreds of sentences with every word parsed according to the long, old-fashioned formula still in use in too many schools. Parsing should be reduced to its really valuable element or elements—usually the former.

Diagraming.—Diagraming has a value. It makes the abstract concrete. It gives the child a mental picture which he often fails otherwise to have. But it is only a means to an end; it should never be an end in itself. And books still dominate unnumbered schools because of diagrams. "Keys" enable teachers to know what is right and what is wrong, and, the teacher thus fortified, the time of pupils is frittered away on what, as an end in itself, is utterly without value. Time thus used, if given to habit-forming drill, would result in valuable attainment. One almost hesitates to commend diagraming at all because it has so often been only a waste of time.

When it is used, refinements should never be insisted upon and idiomatic expressions should never be given attention. Idioms cannot be confined within the narrow limits of grammatical mechanics. No doubt the good old classic expression *had better* has come upon the rocks in the minds of a few super-purists merely because some insistent lover of the diagram has been unable to put it within his lines and boxes. Only sentences chosen to illustrate certain principles should be submitted to the diagram. To ask children (or adults either) to diagram any chance sentence from Milton, from Shakespeare, or from any

other author who uses idiomatic English is to wrench the diagram from its real use.

A diagram should show the subject and the predicate. The next step is to show the complement of the copulative or of the transitive verb. Then modifiers of these three parts may be shown. Just hang them to a crayon string attached to the lines immediately under the three parts. Compound sentences should be diagramed merely as two simple sentences.

Use the diagram occasionally; don't abuse it continually.

A last admonition: Teach the grammar that is practical, that will give a mastery of the sentence, and that will enable the pupil to test himself for accuracy. Anything beyond this has no place in the public school; it belongs in the college or the graduate school.

TEST

1. The five different kinds of expression used in speaking and writing are . . . .
2. Many freshmen enter college without knowing anything about . . . .
3. In grammar only the sentence is more important than . . . .
4. One definition that should become habit-knowledge is . . .
5. To teach the adjective phrase change unnumbered . . . into . . . .
6. In a similar manner teach the . . . .
7. Teach the adjective clause by . . . .
8. Teach the adverbial clause by . . . .
9. *That* introducing a . . . is not a . . . .
10. It may be called an . . . .
11. Of infinitives the most important is . . . because . . . .
12. The only formal grammar that should be taught before the seventh grade is . . . .

13. Phrases and clauses should be taught in order that the student may have a mastery of the . . . .

14. The only aim in teaching English grammar should be . . . .

15. In parsing, the only element of value is the . . . .

16. In diagraming . . . should not be insisted upon and . . . should never be given attention.

17. The four things that a diagram should show are . . . .

18. Teach the grammar that is . . . , that will give . . . , and that will enable . . . .

EXERCISES

1. In sentences use a clause as an adjective, as an adverb, as a subject, as an object complement, and as an appositive.

2. In sentences use an infinitive phrase as an adjective, as an adverb, as a subject, as an attribute complement, and as an object complement.

3. In sentences use an infinitive clause (an infinitive with a subject) as a subject and as an object complement.

4. In sentences use a participial phrase as an adjective, as an adverb, as a subject, as an object complement.

5. In sentences use a prepositional phrase as an adjective, as an adverb, and as a subject.

6. Read in full Mr. Driggs's discussion "Vitalizing Grammar," pages 185–225, in *Our Living Language*.

7. In Mr. Brown's *How the French Boy Learns to Write* Mr. Brown shows on pages 91–92 that in French schools grammar is taught to very young boys. You have earlier been urged to postpone the teaching of grammar until junior high school. Read carefully Mr. Brown's pages and defend or oppose the French plan. If we taught grammar as the French do, would it be well for us to teach it to much younger pupils?

8. Mr. Brown says, "Instead of devoting much time to exercises in hair-splitting distinctions, the teacher dwells at great length upon a few principles that are easily understood and easily observed in everyday speech." Make a list of such principles which might be taught in our schools.

9. "Why Study Grammar?" is one of Mr. Ward's original and illuminating chapters in his book *What Is English?* What are his dreadful heresies in his second paragraph? Or to you are they heresies? What are his six reasons for studying grammar? To you do they all seem valid? Apply your own acid test to each of them. Look for Chapter V.

10. In the same volume read Chapter VII, "The Teaching of Grammar." Every teacher of grammar should be familiar with this chapter. What are its excellencies? With what do you disagree?

11. In speaking of the teaching of the novel Mr. Hayward in *The Lesson in Appreciation* writes, "The practice of teaching parsing and analysis has largely gone out of fashion (in England, at least), as there is no evidence that it has improved the pupils' knowledge of English or taught them to think better; but if used in direct connection with the reading of a book, parsing and analysis may have some value; an obscure sentence may be straightened out, a misleading word classified as a verb instead of a noun, and so on." Mr. Hayward is an Englishman. Is his statement "there being no evidence," etc., still heresy in United States? Is it as serious heresy as it would have been in 1914, when Mr. Hayward wrote? What is your opinion of it? What is your opinion of his thought about the use of parsing and analysis in direct connection with the reading of a book? Have you had any experience proving its accuracy? Detail it.

12. What grammar shall be taught in grades seven, eight, and nine, and what shall be left for high school? On page 213 of the March, 1928, *English Journal*, in a report on the minimum grammar to be taught, are excellent suggestions in answer to the question. Let this report be considered by the class asking, first, whether it calls for too much or too little grammar, and, second, whether it properly places the grammar to be taught.

MEASURING GRAMMAR

Charters's Diagnostic Language and Grammar Test (10 cents. Public School Publishing Co., Bloomington, Ill.) consists of three parts, one dealing with pronouns, one with verbs, and one with miscellaneous matters. Each contains forty sen-

tences. The pupil is to put a cross under each sentence that is correct. If an error is present, it is to be corrected on the line below, and the reason for the correction is to be given on lines provided at the right. Designed for grades three to eight, its value is definite even in the high school.

Wisconsin Tests of Sentence Recognition and Grammatical Correctness (90 cents for 100. National Council of Teachers of English, 6705 Yale Avenue, Chicago) covers grades seven to eleven. This is a test which teachers will find unusually helpful in guiding them to the special phases of grammar which should be emphasized with their pupils.

CHAPTER 21

TEACHING THE LETTER FORM

The ninety-and-nine will write letters throughout life, and they will write nothing else. Therefore the one thing that should surely be taught in written self-expression is the writing of letters. As has been said earlier, it seems wise to cast practically all written self-expression in letter form. The letter is less formal, more natural, and more sincere than any other form of written expression. It should be used constantly. No pupil should pass through any year in junior high school or in high school without writing at least fifty letters as part of his English work. Such drill would send forth young people able to write a letter which would not disgrace their instructors.

Letter writing poorly taught.—Superintendents often send back to teachers colleges letters of application written by graduates or near-graduates. Sometimes they come without comment; sometimes the comments are not complimentary to the English teachers, who are perhaps not so much to blame. It is not easy to take students who have never been trained to accuracy before coming to college and in a year or two make over into perfection all the careless work of the preceding dozen years. But superintendents have just cause to feel that teachers college graduates do not write satisfactory letters. No habit-knowledge of the letter form that functions in a letter of application; an unbelievable ability to misspell even common words; the use of "yours respectively" as

a closing phrase; no comprehension of what the contents of such a letter should be; no understanding of the arrangement of material. All this is shown in letters received by administrators. A single one has received, not once but many times, letters with every one of these characteristics from applicants wishing to teach English in college. Some of the writers held the doctor's degree. All of them had had graduate work. One application was written on a scrap of wrapping paper; another was written on what had evidently been a letter-head, but the top had been carelessly torn off—torn off without even folding and creasing. Some such letters have been sent back with corrections made in red ink, an accompanying note stating that the reason the applicant could not be considered for a position to teach English was inclosed.

The form is unimportant as far as the real message is concerned, yet it plays so large a part in a letter from a stranger that every teacher of English should use lessons unnumbered to make habit-knowledge of the form of a letter. It is, after all, a supremely important part of the letter.

Letter writing in primary grades.—The teaching of friendly letters should begin as soon as the child is able to express his ideas in writing. Certainly by the latter half of the second year in school (in some cities it is done a year earlier) pupils should be writing little letters to mother and father, to playmates, and to the teacher—real messages about matters of interest. Here of course the form should be given little attention, beyond insisting that the child shall do his work neatly.

Teaching form in the fourth year.—By the fourth grade, form should have attention. Here the heading should be taught. If the school is in a city with free de-

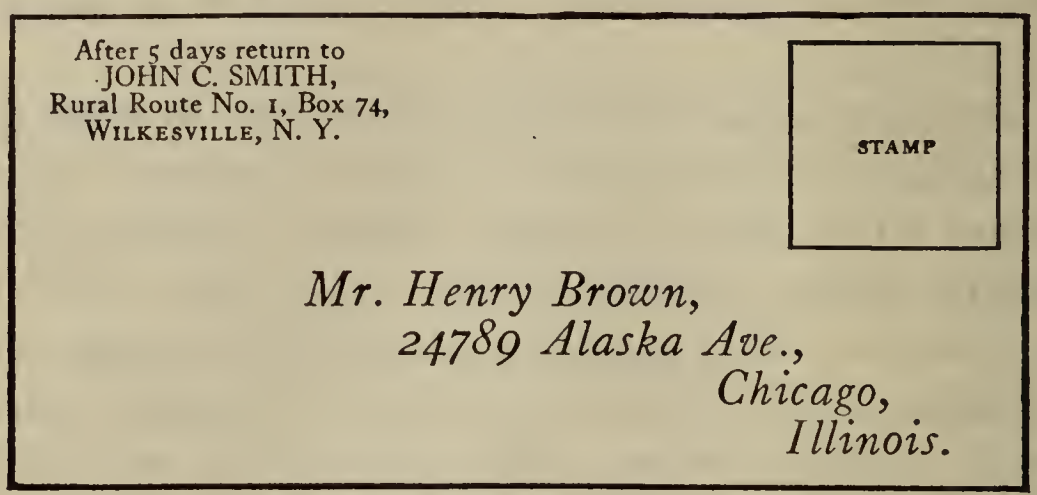
livery the heading should contain number and street as well as city, state, and date. In the country school, where rural delivery brings the mail, the route number—or the box number and the route number—should take the place of number and street. For the village dweller, town, state, and date are sufficient. But these should be taught once for all in the proper form. No letter should be accepted with a single error in item, capitalization, or punctuation of the heading. This should be an unvarying rule.

Teaching complete business letter form in sixth grade.—As early as the sixth grade should be taught the complete business letter form—heading, address, opening phrase, body of letter, closing phrase, signature. Its items, capitalization, and punctuation should become habit-knowledge, so drilled into the point of the pencil and pen that error cannot occur. This end can be accomplished only by refusing to consider a letter with an error in form. "An error in form" does not mean an error in the body of the letter. To eliminate errors in the letter itself by the end of the twelfth grade will be an accomplishment; but no letter should be accepted after the fourth grade in which there is an omission or an error in the form as far as it has been taught.

What shall that form be?

The punctuated letter form.—Two forms differing in punctuation are in use. For business or social purposes one is probably as good as the other. For pedagogical purposes, however, the fully punctuated form, given today in about one-half of the recent books, has some advantages over the form with "open" punctuation. The advantages are three: First, the punctuation harmonizes with, rather than departs from, that taught for general use in written

expression. Second, the punctuation is the same whether the heading, for example, is written on one line, two lines, three lines, or four lines, while in the form with open punctuation the punctuation differs according to the number of lines used. Third, it is the form suggested by the Post Office Department. Just below is reproduced the specimen address issued by the Government, showing full punctuation.



MODEL FORM OF ADDRESS AND RETURN CARD

"He was born on Friday, February 10, 1922, at 137 Plum Street, Salem, Colorado." We teach pupils to punctuate dates and addresses in this manner in their self-expression work. Does it seem quite consistent to teach them to write a letter heading thus:

137 PLUM ST., SALEM, COLORADO
February 10, 1922

or to write it thus:

137 PLUM STREET
SALEM, COLORADO
February 10, 1922

Does it not seem more pedagogical to teach the pupil to use the full punctuation as shown in this line:

137 PLUM ST., SALEM, COL., Feb. 10, 1922.

This he may write on one line, two lines, or three lines, and the punctuation remains the same. Is n't it easier to teach this than to teach that one form of punctuation is used for one line, another for two lines, and another for three lines?

For these reasons does it not seem wiser to require boys and girls to learn the fully punctuated form? And may it not be wise to give a grade of zero as far as form is concerned for the omission of an item or for any error in capitalization or punctuation? The form should be made habit.

74 Ames St.,
Newtown, Ohio, June 19, 1929.

The Hoyt Mfg. Co.,
Wood City, Mich.

Gentlemen:

I graduated from high school last night. I want a job. I want to earn all I can, for I hope after a year or two to go to college; but start me at something, and I'll do the rest.

I'm seventeen years old, American born, have played baseball and football four years, and can do what I'm told.

Can you use me?

Very truly yours,
John I. Falk.

References:
Supt. S. H. Conn, Public Schools, Newtown, Ohio.
Mr. S. T. Dick, Lawyer, Wood City, Michigan.

FULLY PUNCTUATED LETTER FORM

Punctuation of the opening phrase.—Is it wiser to use a comma or a colon after the opening phrase? Or is it wiser to use a comma in a friendly letter and a colon in a business letter? Probably it is wiser to teach the colon for all forms. In normal punctuation the colon is used for only one purpose, namely, to ask expectation. In the shorthand of punctuation the colon says to the reader, "Please take note that the writer is about to use a quotation or is about to express at some length certain opinions of his own. If he is about to quote, you will find a quotation mark immediately following me." The comma never says this in any place except after the introductory phrase. No doubt usage warrants its use for this meaning in this place. But as usage no less, perhaps more, warrants the use of the colon, is it not better to use a mark having a distinctive meaning rather than a mark wrenched out of its distinctive meaning to do the work of an entirely different point of punctuation?

It certainly seems a mistake to confuse children by teaching the use of the comma for friendly letters and the colon for business letters. If the colon is taught, use it everywhere; if the comma, use it in all letters. Do not ask children to remember two possibilities when a single one covers all cases. It is poor pedagogy. And it is particulary poor pedagogy when the teacher is endeavoring to fix the letter form as habit-knowledge, something which is as normal as breathing or as crooking the elbow to put food between the lips.

Full business-letter form in all school letters.—Of course the majority of letters written as self-expression exercises should be of the friendly or social type. The more real they are, the better the assignment. The question is often asked whether the full business form should

be used in friendly letters. In letters written as school exercises it is always appropriate to use the full business-letter form. Further, it is desirable that this should be done in every letter written as school work. One aim of letter writing in the school is to make habitual the knowledge of the business-letter form. It will become habitual only after it has been written, under guidance, many times. It is well to confine shorter theme work almost wholly to the letter, and never to permit anything except the full business form to be used. Every student must know every item that should be included in this form, as well as every capital letter and every punctuation point. Its use in friendly letters as well as in real or in practice business letters helps to fix forever these forms. By all means use the business form for all letters written as class work. The student will without difficulty drop inappropriate parts when writing friendly letters.

For class letter writing students should use only regular business letter paper measuring about $8\frac{1}{2}$ by 11 inches, without lines. This will accustom them in the classroom to what business requires. Never permit pupils to use paper with marginal lines or with holes punched in the left margin; business never uses such paper. Make letter writing practical.

Grading the letter.—The letter form should be so established in the habit-centers of the pupil that he is unable to make an error. The "zero for an error" plan, persisted in from the fourth grade to the twelfth, will fix the habit.

Many teachers give two grades in all written work, one for form and one for thought. This practice is of especial value in letter work. If an unfortunate error results in a mark of zero in form, the other grade will give the paper, at the most, half the value it would have had if the pupil

had been careful. This is about what it is worth. To give the entire paper a zero for an error in form seems unjust.

TEST

1. The one thing written throughout . . . is . . . .
2. Therefore most . . . should be in . . . .
3. Graduates of . . . and . . . are often unable to write . . . .
4. Friendly letter writing should begin in the . . . .
5. From the fourth grade attention should be given to . . . .
6. As early as the sixth grade should be taught . . . .
7. A single . . . in the letter form should always result in the mark . . . .
8. Three reasons why the fully punctuated letter form is preferable are: . . . .
9. A colon is preferable to a comma after . . . because . . . .
10. In all letters written as . . . it is desirable to require the . . . .

EXERCISES

1. Write a letter of application for a position to teach. Before writing, try to determine all items of information which will have value for the superintendent. Express yourself as briefly as possible, but be clear. Write a letter which will make the superintendent desire to find a place for you in his schools.
2. Write a business letter ordering two or three articles from a department store advertising in a daily paper which you read. Be clear.
3. Write a letter to a mother explaining that her daughter is not doing satisfactory work and asking when you may call to talk over the matter. Be tactful and friendly.
4. Write a letter to a superintendent of schools in a distant state asking that he have sent to you the names of pupils of the grade you are teaching in order that you may have your pupils write to them.

5. "The Problem of the Letter," pages 95–103 in Miss Simons's *English Problems in the Solving*, should be read by every student of this book. What are the three points to be insisted upon when asking pupils to write letters? What are the three types of friendly letter to be practiced until pupils "gain a measure of proficiency"? What does Miss Simons demand in accuracy of form?

6. On page 247 of Webster and Smith's *Teaching English in the Junior High School* is an interesting discussion of letter writing as a school exercise. Let a committee bring a summary of the chapter to class.

CHAPTER 22

THE CONFERENCE HOUR

Conference to teach oral accuracy.—While most teachers realize the value of the conference hour for the development of power in both thought and accuracy in written expression, too few understand its importance in the development of accuracy in oral expression. When the teacher calls in the pupil and says to him, "John, I have been watching you for several days. During that time I have heard you use these errors in speech. On Monday when you were talking to Arthur you said, 'When I come in' instead of 'When I came in.' Later the same day you said to Anne," etc., etc. Such concrete instances of errors prove to the pupil that the teacher is right and also that the teacher is interested in him. A written list of the errors, perhaps a sheet of habit-forming drill exercises that will help to eliminate them, a bit of suggestion as to how he should undertake to break a bad habit, friendly encouragement, and the pupil goes away far more anxious really to try to conquer than he otherwise could be induced to be.

Classroom conference on written work.—How early should the conference for the development of written accuracy be begun? It should begin just as soon as the pupil begins to express himself in writing. Of course it is carried on always, in a way, when the teacher walks from pupil to pupil as the class are writing, giving each the suggestion that will help him. To tell him that in a given

line he has misspelled a word, but not to tell him the word, or that in this line he needs a comma, but not to tell him where, or that in another place he has an unnecessary comma, but not to tell him which one, and then to stand and let him find the error and correct it, first requiring from him a statement of the principle violated, this is a form of the conference. It is the personal touch of the teacher with the individual pupil. To call the pupil to the desk and spend two minutes in going over with him a paper, letting him seek for errors indicated as being in a given line, and when he has found them demanding that he state the principle violated and tell what the correct form is, this too is a form of the conference. Moments before or after school or during recess may be thus used to great advantage.

Pupil beside teacher.—In junior high school and in high school, pupils should often be required to be beside the teacher when a paper is examined. Sometimes the teacher should ask the pupil to bring to her the last five papers written, and together they examine these papers; for pupils should be required to keep in a large envelope or folder their written work, in order that such examinations may be made occasionally. This is the real conference period.

Of course it should always deal with far more matters than accuracy of capitalization, of punctuation, of spelling, etc. "Marjorie, is the opening sentence of this paper or of this one the more likely to interest your reader?" That kind of question brings about real thought on the part of the pupil; it also helps him to make an effective opening sentence the next time that he writes.

Teacher beside pupil.—Teachers will find it advantageous to stand at the left and a little behind a pupil reading a written exercise to the class, watching the paper as the

pupil reads. They will thus detect many errors that will not show themselves in the pupil's reading. He reads with the expression that was in his mind when he wrote; often he has failed to use the symbols that will convey this thought to another. Such personal criticism does not take the place of the conference hour, but it does most helpfully supplement it.

Time for the conference.—Time for adequate conference is not easily found. Until it is understood that the English teacher must have far more opportunity for conference and for the marking of papers than any other teacher, English teaching will not be satisfactory. But the English teacher, as conditions now are, must expect to have far less leisure than teachers of other subjects have. He must realize that the teaching of English is a day's work and day's play combined; there is time for nothing else. Almost every English teacher who really does his work, no matter where he teaches, at some time becomes the butt of his colleagues' jokes because he gives so much more time to his work than they give to theirs. It is one of the burdens of the English teacher; he must bear it for the privilege of teaching a subject more interesting in itself than is any other subject in the curriculum; and if he does not believe this to be true, he should at once cease teaching English and pass to another field of instruction or go into business. Whenever an English teacher concludes that he can find more pleasure doing something else, he should quit teaching English.

One of the supreme joys of the English teacher is the conference period. If he enters it in the right spirit, he has an opportunity to come into a personal touch with pupils and to influence their lives as no other teacher can.

Make time, in your busy life, for the conference period.

TEST

1. A helpful way of conducting a conference in accuracy of oral expression is . . . .
2. The conference period should begin as soon as the child begins . . . .
3. In early grades it may be conducted by . . . .
4. The real conference period, beginning not later than the first year of junior high school, consists of . . . .
5. It should deal with both . . . and . . . .
6. Teachers will usually have difficulty in finding . . . for the conference period.

EXERCISES

1. From the practice school obtain three or four papers written by each member of a sixth grade class. Give to each student of this chapter the papers written by one pupil. Let the student examine the papers carefully, planning a conference. Arrange a plan by which each student may hold the conference with the writer of the papers.
2. Let each student have three or four papers written by one of his classmates. Examine these papers carefully. Let each student then hold a conference with the classmate.

CHAPTER 23

FURTHER QUESTIONS

Do they coöperate? Do teachers of other subjects cordially coöperate with English teachers? Is it possible to develop accuracy if the teachers of other subjects do not demand it? Will boys and girls get the habit of accurate speech if they are permitted in all classes except English to be careless in their speech? Recently in one institution, forty teachers, each a specialist in his subject, for a week gave five minutes at the beginning of every recitation to habit-forming drills in oral English. Is not that coöperation? Have you tried having teachers of other subjects show you the exceptionally good and the disgracefully bad papers handed to them by pupils, with the understanding that good papers raise the English grade, while careless papers lower the grade? Some teachers have found that this is most helpful in making students careful with their written English. Have you given every teacher a list of words that pupils must spell correctly? Have you asked that all demand certain simple capitalization and punctuation, giving to each a typed list of the demands? Are you doing your share to secure adequate coöperation? (See "Coöperation That Worked," by Earl Hudelson, in the June, 1925, *English Journal.*)

Is the time given to English wisely apportioned? Do you give from three to ten minutes at the beginning of ***every*** English recitation to oral and written habit-forming

drills? Is not the development of accuracy entitled to that much time? Continued for twelve years, that amount of drill will send from high school graduates who are reasonably accurate in speech and in written work. In all grades do you give as much time to oral English expression as you give to written expression? Throughout life will your students write more or talk more? Is it unreasonable to ask as much time for the one as for the other? Do you give as much time to oral and written self-expression as you give to the study of literature? Is it not worth at least as much time? Yet how many schools give it as much time, both in grades and high school? Would a revision of your present practice in this matter perhaps result in a more practical English course? How much time do you devote to formal grammar, the grammar of our grandfathers? Are you sure that it is worth the time devoted to it in your course of study? Are you sure you are giving it as much time as it needs? Is the time you give to it based on careful study or on tradition? How much time is necessary to master the practical parts of technical grammar, the parts that will enable your pupils throughout life to say with assurance that this is right and this is wrong, both in oral and in written work? Should technical grammar have more time than is needed for this end? Assuming that pupils by the end of the seventh grade have mastered the sentence so that they can unfailingly tell the complete subject and the complete predicate, will not one recitation daily throughout the eighth grade compass for the average pupil the practical parts of technical grammar? (Of course other time daily throughout the eighth grade should be given to oral and written expression, reading, and habit-forming drills.) Is the average pupil mature enough to master technical grammar

before the eighth grade? Constant applied grammar; yes. The sentence and its two major divisions; yes. These may be begun in the first grade and continued for twelve years. But is not the eighth grade early enough for the more complicated phases of the subject? And will not one recitation daily during that grade enable adequate mastery of these complicated phases, particularly if a review is given in the ninth grade? Will not such a review have great value for high school English? Should any grammar be taught which will not serve a practical purpose in the life of the adult? Are you testing your teaching and your course of study by this criterion?

Do you teach punctuation? Do you punctuate by rule or by chance? Do you depend upon "the way it sounds," upon "where the voice naturally pauses," or do you know that usage, or an exact rule, or clearness demands every punctuation mark you use? Do you scatter commas broadcast? Does the dash serve your every punctuation need? Are you teaching your pupils never to use a punctuation mark unless they can quote the rule demanding it, or point to the usage calling for it, or show that without it clearness is violated? Are you making clear to your pupils that a single comma should never stand between a subject and its verb or between a verb and its complement, although two commas are often so used to set off a parenthetical expression? In short, are you making the teaching of punctuation a science, with its accompanying application, or are you leaving pupils with the impression that punctuation is largely a personal matter without either rule or reason? Are you sure that you really know how to punctuate?

What about capital letters? Do you teach where not to use capital letters as well as where to use them? Do

you teach that the tendency today is to use as few capital letters as possible? Do you teach pupils never to use a capital letter unless they can refer to the exact rule demanding it, and then not to use it unless usage agrees with the rule? Do you teach them never to begin the names of seasons with capital letters? Do they understand that the only names of subjects of study that must be capitalized are the names of languages (Latin, Spanish, etc.), while the words *history*, *geography*, *grammar*, *physics*, *nature study*, etc., are regularly written without capitals? Do they understand that it is better to write the words *freshman*, *sophomore*, *junior*, and *senior* without capitals? Do they understand that conservative usage still begins with a capital letter such words as *street*, *avenue*, *river*, etc., when following a name, while newspaper usage uses a small letter? Do you teach them that the usage of the *Saturday Evening Post* and of the better magazines is better authority than are the rules in any of the older books? Do you realize that far too many college freshmen seem to know nothing about the rules of capitalization? Should not high school teachers guard carefully the work of their students in its attention to capital letters?

Is diagraming valuable? In teaching the sentence do you give too much attention to diagraming? Do you give it enough attention? Do you make diagraming an end in itself or only a means to an end? Is it possible for a pupil to diagram a sentence before he has analyzed it into subject, predicate, complement, and modifiers? Is it wise to ask pupils to include in a diagram all the minutiae of its construction? Or is it better to be satisfied with subject, verb, complement, and modifiers? Is it wise to subject beautiful literature to the diagram? Will not the analysis demanded in order to diagram some-

times make clear a sentence in beautiful literature? Do not pupils like diagraming because it makes concrete what otherwise is wholly abstract? Cannot the teacher learn much more quickly by a diagram than by written analysis whether a pupil understands a sentence? Has it not a real value when wisely used?

Do you apply grammar? Has grammar any value in itself? Does not its entire value lie in its application to speaking and to writing? The person who says "It don't" is violating grammar; the one who says "It doesn't" is applying grammar. Should not boys and girls, from the time they begin to talk, surely from the time they enter school, be taught applied grammar? Is not the use of every language drill that aims to form correct habits the teaching of applied grammar? Is not every language game the teaching of applied grammar? Is not every dictation exercise the teaching of applied grammar? Do you teach applied grammar? Do you give enough time to the teaching of this all-important phase of grammar? Should not every English recitation begin with the teaching of applied grammar, with the drill that fixes correct habits of speech and writing?

Do you use the letter? Is not the letter the one form of written work used by almost every adult? Are you teaching your pupils to write letters in correct form? Is it not important that every pupil should leave your grade with the letter form mastered, assuming that you are teaching any grade beyond the fourth? Do you demand perfect accuracy in the form of every letter written by your pupils? Do you use the letter as the form of self-expression usually demanded? How many letters should each pupil write in your grade if he is to master the perfect form before he leaves you? Are you having him write as

many as you feel he should write? Should the pupil have to think about the letter form, or should he have made it a habit? Are you teaching him so that it will become habit with him? Should you not thus train every pupil?

Do you teach the tests of the possessive case? Do you realize that many students, even in high school and college, fail often to recognize a possessive case when they meet it? Are you teaching your pupils a test by which they will the more easily determine whether a word is possessive? Do you know the *of* test? (John's mother is ill. The mother of John is ill.) Are you familiar with the *belonging to* test? (John's hat was lost. The hat belonging to John was lost. The Joneses' car was stolen. The car of the Joneses was stolen. The car belonging to the Joneses was stolen.) One of these tests will solve the problem in almost any case your pupils will meet. Will it not be worth while to make their use habit with every pupil you teach?

Do you observe Better-Speech Week? Once or twice during each school year do you set aside a week during which special effort is made to have only accurate English spoken throughout your school? Do you try to persuade the homes of your pupils to coöperate? Do you call on your local papers for help? Do you use posters in the stores of your town as well as in your school rooms? Do you let the pupils plan the activities? Do you have a better-speech play? Do you plan contests between sides to see which side is detected in the fewer errors? Don't you think you should have such a special effort at least once a year? (Read Essays 83 and 84 in Mr. Ward's *English Evidence* and pages 108–115 in Miss Wohlfarth's *Self-Help Methods in Teaching English.* Also on page 682 of the *English Journal* for November, 1927, read "Beaumont's Better English Campaign.")

PART III

TEACHING APPRECIATION

From the junior high school and the high school the pupil can take nothing that will have more permanent value than a love of reading. This the school should give him, no matter what the cost.

CHAPTER 24

CAN APPRECIATION BE TAUGHT?

Teaching appreciation of other arts.—One of the most interesting educational experiments of history is the broadcasting of lessons in music appreciation by Walter Damrosch and his orchestra. At great cost a nation-wide hook-up brings these lessons within the reach of almost every schoolroom in the land. Would Dr. Damrosch and those coöperating with him venture upon so expensive an experiment unless they were practically sure that it would be successful? Had not unnumbered individual experiments of schools and teachers proved that music appreciation can be taught before this outstanding attempt to reach millions of children was undertaken? Without question concrete methods have been devised which result in the capture of music appreciation and in its transfer to others.

A generation ago, in the early beginnings of the Carnegie Art Galleries in the city of Pittsburgh, the director, Mr. John W. Beatty, began to invite school children to the annual international exhibits and to take time himself to point out to them characterizing features of really great pictures. Year after year the talks were repeated, with the result that unnumbered children have gone from the public schools of that city with a clear understanding and appreciation of some of the art of the painter. The same thing is done today in perhaps all the cities in the nation

having public galleries of worthy pictures. Concrete methods have been devised by means of which children, standing before a masterpiece, are made to feel something of what the artist felt when he was painting.

The problem in teaching appreciation of literature.—If appreciation of both music and painting is being taught, may we not hope that the appreciation of literature may be taught by concrete methods which the average teacher can acquire? If the average child and youth can be taught to enjoy pictures and music, may we conclude that it is only the exceptional child, only the youth born to the purple, who can be taught to enjoy poetry and artistic prose? Are those teachers and critics right who insist that only a few select ones may have this appreciation and that they will have it whether they are taught or not, or are those critics right who insist that all normal persons are entitled to and may be taught at least a considerable degree of literary appreciation?

The author's art lies in what he does not say rather than in what he says. He writes words, sentences, paragraphs, and they are printed with black ink on white paper. Yet the important things that he says are the things that are not printed, are the things that he suggests, are the things that lie between the lines. He has certain thoughts, he sees certain pictures, he feels certain emotions; if he is a real artist, he puts something of his thought in his lines, but practically all of his pictures and his emotions he merely suggests; he puts them between the lines.

That person has appreciation who understands all that is in the lines, together with all that lies between the lines. As he reads, he thinks what the author thought, sees the pictures that the author saw, and feels the emotions that the author felt. The greater the degree of his mastery of

these three different elements, the greater his power of appreciation. Without question a few who may be called the select are born with the power intuitively to grasp an author's thought, pictures, and emotions, exactly as some seem to be born with the power to understand and appreciate music and paintings. But as almost every person can be given some degree of the power to appreciate music and paintings, so without question almost every person can be given to a degree the power to think, to see, and to feel with a writer. And this power can be developed by concrete methods.

The present lack of student appreciation.—All teachers familiar with the reading power and habits of college freshmen know that in many students leaving high school the power of literary appreciation has never been developed. Whether the fault lies with their teachers or with them, the fact remains. They do not care to read; they do not love literature.

Perhaps two score years ago the college entrance board agreed upon selections from the best in literature and asked that high school students be prepared for college by the study of these selections. The results failed wholly to meet their expectations. They made other selections, still excellent literature, but somewhat more popular in its nature, more interesting to young people. The results were still disappointing. And the results today are much the same. What is the reason?

Reasons for the lack of student appreciation.—One who has seen a guide conduct a party of American tourists through a foreign art gallery can perhaps understand the reason. Pointing to a picture, the guide asserts to his group that it is a famous example of the work of Reynolds; a moment later he tells them that this picture is well

known as a masterpiece by Titian; next he points to a noted picture by Raphael. Each time the tourists glance at the canvas indicated and are hurried on to something else. Mr. Beatty pointed out to the Pittsburgh boys and girls the characteristics of the great picture, showing them what made it great, and leading them to understand something of the art of painting. Dr. Damrosch explains to his radio hearers the way a piece of music is made, what certain instruments aim to do, and what results a combination of instruments achieves, in each lesson focussing attention on some particular element of music. The tourists' guide does none of these things. He puts the tourist in the presence of a great painting. If the tourist is of the elect, he will see something in it. Most tourists are just common folk, and they see nothing or almost nothing.

Too many teachers are like the guide. They bring their pupils into the presence of a great piece of literature. They say, "This is one of Burns's most beautiful poems. I am sure you will all enjoy it;" or they exclaim, "These essays by Lamb are outstanding among the essays of the language. Please remember this as you read them." They may add that the poem is in iambic tetrameter or that in the essays will be found some splendid examples of the periodic sentence and of pleasing metaphor. They fail to remember that rhetorical qualities in themselves do not make literature; they fail to point out the beauty that lies between the lines; they do not make clear the characteristics of literature.

The need for teacher-training.—Perhaps it is unfair to ask the average teacher to do for literature what Dr. Damrosch does for music and what Mr. Beatty did for pictures. However, until teachers in all grades of the public schools are trained so that they can do for literature just these

things, the results will continue to be unsatisfactory. Teachers must be trained, not only in grammar and in rhetoric, but also in the characteristics of literature, in the art of the maker of literature. It is not enough to expose teachers to great literature, merely to bring them into its presence. It is not enough to ask them to read masterpieces by themselves. They must be taught to discover in every masterpiece the art of the writer, the elements of literature. Once the elements are mastered, they will be able to teach any piece of literature with a skill that will result in power in their pupils. Teachers of literature must be trained to teach literature. It is not enough to have them read literary classics.

Two different results of the attempt to teach appreciation.—A high school teacher of literature directed his pupils to answer in writing a few trivial questions relating to the author about whom they had studied in their book —where was he born and in what year, did he marry, what did he do besides write poetry, what accident caused his death, what are the names of one long and three short poems he wrote? Then he stated that he would read selections from the author. He read a poem poorly and without comment, then another without helpful annotation, then a third. This he continued for forty minutes until the bell rang. Most of his students had never heard the poems before; they knew nothing about them; they had no natural interest in them, and the reading kindled no interest. They sat in respectful silence. For them the end of the recitation brought no regret. Such instruction cannot develop appreciation.

This is a too common instance of the way teachers assume that their duty is done when they have brought their students into the presence of great literature.

The conclusion should not be drawn that the teacher should never read to his classes. Many teachers grip the interest of their students by their reading. Many students get a new vision of poetry and drama as the result of a teacher's voice. Such teachers, however, have not only prepared themselves; they have prepared the class before they begin to read, and they constantly introduce illuminating comments. Such instruction can develop appreciation.

To a high school senior class the instructor said, "I want some one to read Shakespeare's thirty-third sonnet to us, tell us of another poem of which the sonnet reminds him, and read that poem. Margaret." A bright-looking girl walked to the front, read the sonnet beautifully, named and read the poem of which it reminded her, and took her seat. It was done so well that the visitor thought the teacher had called upon his prize pupil. But another student did just as effective a piece of work; then a third; then a fourth. Every member of the class as well as the visitor wished that the hour had been twice as long.

How that teacher had accomplished his results could surely be explained by one who had watched him day after day. Without such concrete methods as another teacher could learn from him he could not have accomplished so uniform an appreciation among the members of that class. They had learned to think, to feel, and to picture with a writer; to get all that he had put into his lines and all that he had left between the lines. They had mastered much of the art used by makers of literature, thus developing real powers of appreciation. This had come to them because they had a teacher who understood that it is not enough to bring young people into the presence of great literature, who understood that the elements that make

up a piece of literature must be pointed out to those in whom he would develop powers of appreciation.

Aids for the teacher of appreciation.—A generation ago but little had been written to guide the young teacher toward concrete methods of teaching literary appreciation. Then came a book that for many beginning teachers of literature was little short of epoch-making,—*Analytics of Literature*, by Dr. L. A. Sherman of the University of Nebraska, who for many students and teachers has been a truly inspiring guide in the realms of literary appreciation. His book is not one to be mastered by a cursory reading. It is rather a book calling for long study and careful thought. To the beginning teacher willing to give it time it will reveal concrete methods of highest worth.

Other books followed, with the result that today no beginning teacher needs to follow an unmarked trail. The way toward the teaching of literary appreciation has at least been blazed. Not all has been done to make it plain. So much, however, has been written simply and definitely that any teacher willing to study will find it possible, even though school and college failed to give him adequate training, to become an inspiring teacher of appreciation, to become one who can develop in pupils a real power to read.

TEST

1. By . . . it is shown that . . . of music is being . . . .
2. In the city of . . . the director of . . . invited . . . and . . . with the result that . . . .
3. These facts being before us, we may hope . . . by . . . .
4. The author's art lies in . . . rather than in . . . .
5. That person has appreciation who . . . .

6. As one who appreciates reads, he . . . , . . . , and . . . .
7. Many students enter college in whom . . . .
8. Students are graduated without appreciation because . . . .
9. It is not enough to expose teachers to . . . ; they must be taught to . . . .
10. By an incident narrated we are taught that we should never . . . .
11. Some students get a . . . of . . . and . . . by . . . .
12. An epoch-making book for many young teachers of literature is . . . .
13. The teacher willing to study will find it possible to . . . , even though . . . .

EXERCISES

1. Recall and analyze concrete methods used by your teachers to make you love and appreciate literature.
2. Describe fully to the class any of these which you feel were especially effective.
3. Of them which ones will you aim to use in your own teaching?
4. Of those described by your classmates in answer to Problem 2 which seem to you adapted to the grades you wish to teach, and of them which are you sure you will use?
5. Devise and write a full explanation of one plan which you feel will be helpful in teaching literary appreciation.
6. Of course the first essential in appreciation is getting the thought. This is often far from easy, as is concretely illustrated on pages 2–33 in Mr. Thomas's *The Teaching of English in the Secondary School.* This discussion will have special value for those expecting to teach in a secondary school, but it will be most illuminating even to those who will teach in primary grades. In your school years have you had a teacher who thus taught the digging out of thought? Did he have concrete methods which you can recall? What are they? Make them

clear to the class, showing how they are applicable to almost any grade.

7. Are you among the host who thoroughly believe that appreciation cannot be taught? If you are (or if you are of the few who believe it can be taught) it will pay you to read the early part of the final chapter in Mr. Hayward's *The Lesson in Appreciation.* In fact, a report on these pages by a member of the class will be well worth the time it takes.

8. In this chapter Mr. Hayward says, "For real appreciation . . . there must be a certain respect for the work of art, a desire to penetrate its meaning, a contemplative state, prolonged for some minutes." This applies to a lyric, a picture, a statue, an architectural triumph, a musical masterpiece. It is a statement of such importance that every teacher may well commit it to memory. Analyze it. Determine its inmost meaning. Remember it when teaching reading.

9. Again Mr. Hayward says, "Such categories as 'thoroughness,' 'tests,' 'results,' and the like have no place whatever in the philosophy of appreciation." Is the teaching of literature from primary schools to universities organized on the basis of the categories mentioned by Mr. Hayward or upon a philosophy of appreciation? With the organization as it is, what is it possible for the individual teacher to accomplish in the teaching of appreciation? What can you do? What are you going to try to do? Most of the remaining chapters of this book aim to suggest concrete things which you can do at the same time you are doing the things the present organization demands. Will you do your part toward bringing about a better organization? Perhaps the class will do well to pause and determine exactly what Mr. Hayward's dictum means.

10. "Teaching Literature in the Grades," on page 127 of the June, 1924, *Elementary English Review*, expresses Professor Orton Lowe's confidence in the ability of the pupil to appreciate. His suggestions should have careful consideration by all teachers in the grades and junior high school, and high school teachers will be unwise if they neglect them.

11. Miss Helen V. Ruhlen tells of an "Experiment in Testing Appreciation" on page 202 of the March, 1926, *English Journal.* Let a student summarize this article for the class.

CHAPTER 25

APPRECIATING POETRY

The child's love of poetry.—All who have had to do with little children know that there is something in the rhythm, the lilt, the harmony, of poetry which appeals to them. Before he can understand any words of a lullaby, a child clearly manifests satisfaction with it. Long before he can speak plainly, he will be lisping words of songs he has listened to and of poems that have been read to him. The Mother Goose rhymes bring a wealth of joy to infancy and childhood. "Twinkle, Twinkle, Little Star," "The Owl and the Pussy Cat," "Wynken, Blinken, and Nod," "Sweet and Low," "A Visit from St. Nicholas,"—what pleasure they have given to children unnumbered! And Robert Louis Stevenson's *Child's Garden of Verses*,—where else can such treasure for children's souls be found!

All this compels the conclusion that children appreciate poetry—that is, poetry on their own level, poetry dealing with their own experiences.

The use of poetry in the schools.—Of course the schools have tried to take advantage of this inherent love. They have classified many poems as to the grade they best suit and have asked that in the given grade these poems shall be taught. But too often the classification has been made in the desk-chair rather than in the home or the schoolroom, with the result that poems that please an adult or a group of adults have been pigeon-holed for children, when

in fact they are perhaps only slightly, perhaps not at all, adapted to them.

Nor is this the worst. It is still common for schools in their syllabuses to specify that certain poems must be committed to memory in each grade, usually one a month. Perhaps a majority of eminent educators today agree that probably nothing else in our school system has done so much to destroy the love of poetry as has this requirement. Nor has the worst been stated even yet. Every day of the school year thousands of boys and girls are being "kept in" to commit to memory poems that have no appeal to their experience. Of course they hate poetry! Who wouldn't hate it if required to commit it to memory, particularly to memorize poems that he does not understand—and that often the teacher understands little better!

Unquestionably pupils should commit poetry to memory, much of it, far more than one poem a month. But they should be persuaded, be encouraged, be enticed, into committing to memory poems which they have learned to love, poems which they have unconsciously almost memorized while enjoying them. And is it not a hundred times better for half the pupils in a class to commit one beautiful poem under such conditions than for every pupil to commit a dozen poems under compulsion? The skilled teacher will have no trouble in persuading a majority of her pupils to commit to memory far more than the expected number of poems; and the children who do not store away in memory beautiful poems under the enticing guidance of such a teacher will never profit by committing them to memory under coercion. Is it not time to put on a basis of love and enjoyment the memorizing of poetry? Then will not more boys and girls enter high

school and more young people enter college with a love of poetry?

How can pupils be brought to a place where they will understand poetry and commit it to memory with love and enjoyment?

In *Teaching Poetry in the Grades*,[1] a book no thicker than one's little finger, Miss Haliburton and Miss Smith, two teachers of teachers, have made a way plain. Every teacher of children should own and use this volume and cherish it as a prized possession. No other equally helpful book for daily use by teachers with comparatively little training has been published. It is simple, clear, practical, and is to be commended both for its theory and for its illustrative material. In the discussion that follows the few basic principles developed in this book are frankly followed.

The comprehension of poetry.—Five hundred teachers, gathered at an institute, listened to a most interesting lecture on Theodore Roosevelt. The speaker closed with a poem. The next morning an instructor asked the same audience how many of them could quote any of the poem with which the lecturer closed. No one was willing to say that he could. He then asked how many could recall the thought of the poem. Again no one volunteered. As the audience had given unremitting attention to the lecture and had been deeply interested, this could hardly be due to any fault of theirs. The instructor then explained that the fault had been with the lecturer, not with the audience. He had quoted an unfamiliar poem, somewhat abstract in its nature, without preparing his audience for it. He had credited his audience with an ability to comprehend which only a single individual in a thousand

[1]Houghton Mifflin Company.

possesses. The instructor then pointed out that before a poem is read to a class, the pupils must be prepared for it.

This is true of any audience. Watch the audience the next time you hear a public speaker quote a poem. If the poem quoted is anything better than doggerel, it will not be comprehended by a large majority of the listeners. Unless the speaker prepares his hearers before he begins quoting, he will find that their attention has been dissipated by the time he completes his poem.

Experienced speakers seem to understand this. A Chautauqua lecturer, desiring to quote a simple poem to illustrate one of his points, said something like this:

You have stood, as I have stood, beside a lake or a river. You have seen, as I have seen, a yacht with all sails set driven in one direction by the wind, and another yacht, with all sails set, driven in the opposite direction. We both have wondered how the same wind could drive the yachts in opposite directions. A poet once saw such a picture. Dreaming about it, as poets do, he said to himself, "Why, that is just as things are in life. With exactly the same environment one son will be guided to the noble and worthy while another turns to the evil and base. Persons under seemingly similar influences will do entirely different things."

Then he sat down and wrote these lines:

One ship drives east and another drives west
  While the selfsame breezes blow;
'Tis the set of the sails and not the gales
  That bids them where to go.
Like the winds of the seas are the ways of the fates
  As we voyage along through life;
'Tis the set of the soul that decides the goal,
  And not the storms nor the strife.

With this simple preparation the poem was really understood, and the lecturer once stated that scores of times

persons had come to him with some such query as, "Will you be good enough to give me a copy of the poem about the ships? I can recall most of it, but I cannot get just the wording." The preparation had made the picture and the conclusion so vivid that many had almost committed the poem to memory with a single hearing. Before a teacher can prepare a class for a poem, he must thoroughly understand the meaning of the poem. This brings us to the first of the eight separate steps in the teaching of a poem.

First step: The teacher's preparation.—The teacher must master the poem. No teacher can prepare others until he has prepared himself. Too many people expect to understand poetry as they understand the story of a fire or of an automobile accident. To appreciate poetry demands time and study. To teach the poem in a first reader often calls for long study. Without such preparation no teacher, even in the primary grades, can become a teacher of reading.

The teacher preparing to teach a poem must find the thought contained in it, must see the pictures, and must respond to the emotional content.

Mastering the thought.—The mastery of the thought of both prose and poetry calls for an understanding of the meaning of every word and of every allusion, as well as for exact knowledge of the grammatical construction of every part of every sentence.

One seeks the meaning of words and of allusions in the dictionary and in other reference books. What means the last word when Shakespeare writes of "shuffling off this mortal coil" and what means the verb in the Psalmist's "I prevented the dawning of the morning"? When Browning speaks of Venice "where the doges used to wed

the sea with rings," how much will the reader lose unless the allusion to the custom of the doges is understood, as well as the meaning of the word *doges?* The grammatical relationship of the proper nouns and of *itch*, *to write*, and *tang* must be grasped if one understands these expressions: "When Thebes Epaminondas rears again" and "An itch I had, a sting to write, a tang." To get thought, which is the skeleton of poetry and of much prose, one must use the dictionary and other reference books and must know simple technical grammar.

At times certain facts in the life of its author or in the story of its writing may help in the mastery of a poem. As a rule, however, a poem must be understood and interpreted by means of its own content. In studying a poem read it aloud many times. Be sure to read it aloud. Master its grammar, its words, its figures of speech.

Seeing the pictures.—Pause again and again to close the eyes and strive to vizualize the pictures which the poet saw as he wrote. Much of the beauty of poetry lies in these pictures. See each one clearly; and remember that the poet's pictures are seen by all of the senses—by smelling and tasting and feeling and hearing, as well as by seeing. Some writers use the word *sensualize* rather than *visualize*, because the process demands the functioning of all the senses. Continue this study until every picture is seen with closed eyes just as clearly as the picture outside the window is seen with open eyes.

Response to emotional content.—No single sentence or paragraph can tell the struggling teacher how to attune his powers of appreciation to the emotional content, the life and spirit of all poetry. It lies almost wholly between the lines. Many of the pages that follow will aim to sensitize the appreciation of the reader so that it will pick

up the wave-length used by the poet as he broadcast his emotions.

No one, however, is prepared to teach a poem until he has mastered thought, pictures, and much of the emotional content. The accomplishment of this must precede any attempt to prepare the introduction, or story, which he will tell in striving to prepare his class for the poem, to give the pupils a background, an apperceptive basis.

Second step: The introduction.—The teacher must provide an introduction designed to prepare pupils to understand the poem when it is read.

This introduction will ordinarily take the form of a story. The one used in preparing an audience for "The Ships" was a personal experience of the lecturer, plus an imagined experience of the poet, plus an imagined analysis of his emotional and thought processes. The imagination usually plays a prominent part in preparing such an introduction.

An introduction.—For example, here is a wholly imaginary introduction which might be used before reading to a class what many critics consider the world's most perfect lyric poem:

In the long ago of history lived a man with many flocks and herds. He had a son whom he greatly loved and whom therefore he taught to work as hard and as carefully as the son of every man, poor or rich, should be taught to work. The boy had been reared to herd the sheep, and one day while yet a youth he was sent to care for a flock being pastured far from home. Left alone with his sheep, he understood what he should do, and so when night fell his sheep were always in a place where the grass grew lush and plentiful, so that when morning came they would find food at hand. The streams in that land are swift and dangerous; if a sheep slips in, it is almost instantly swept against the rocks and lost. So when he led his flock to

water, he always sought a spot where the water was quiet and peaceful. In the night often wolves and other beasts came near to the flocks, and sometimes they came by day. The shepherd lad drove away these enemies, and then he quieted and soothed the frightened sheep, restoring their courage and making them feel that he was always there to help in hour of need.

As he guided his sheep from one pasture to another, he followed the well-marked paths, the ones that he knew were most free from dangers. Sometimes, though, these paths led through valleys with dark shadows and passes, where death lurked behind the rocks and in the dense undergrowth. In such places he kept the sheep close to him, guarding them in every way with his rod or staff, with the shepherd's crook at the end. When a sheep was tempted down a steep place by a bit of luscious grass and found itself unable to return, he would hear its plaintive bleatings and go to its rescue. At times he would have to reach the crook and hook it under the body of the frightened animal in order to pull it up.

One day another shepherd arrived, and he might start for home. How glad he was to return to father and mother! And yet in a way he was sorry. He knew every sheep from every other one, and each of them knew his voice and followed him as your pet dog follows you. He found it anything but easy to leave them.

He thought he would go home a short way across a desert. The other shepherd warned him that enemies of his father might be wandering through the desert, and that if they found him they would either kill him or carry him away captive. But he had been alone so much that he did not know what fear is, and away he started merry as a sunny day. But shortly the trail disappeared. That made little difference; didn't he know the stars and the sun? But clouds came, and the sun and the stars were blotted out. He was lost! Then his bread was gone! And finally his last drop of water had been drunk! What should he do? Almost discouraged, and weary and weak with hunger and thirst, he stumbled on.

Suddenly in the distance he saw trees. It was an oasis. There he might find fruits and water! Footsore he struggled forward. Yes, enemies might be there; but anything was better

than dying of thirst on the hot sands. He saw a tent amid the trees. Could it be a friend! Finally he was seen. A man hurried toward him. He supported him. He bathed his blistered feet and face and anointed them with perfumed oil. He set before him a table prepared with appetizing food. He filled his cup till it overflowed. Oh, what a comfort to find a friend! And his friend showed him the right path, and he easily found his way home.

The years passed. The youth became a man and then a king. And he was a wise king, one who always thought first of his people. Also he was a poet. One day he was thinking of his boyhood and youth. He remembered those pleasant days when he had nothing to do except to care for his sheep. How happy and care-free they were! How watchful he had been of every need of the sheep. Then he recalled the experience when he was lost, and his food was gone, and his water was drunk, even the last drop. And the friend in the desert, the one who had anointed him with oil and prepared for him the laden table and handed him the overrunning cup! And there came to him the thought that all through his life he had been cared for in just the way he had cared for his sheep; that again and again during his life a marvelous Friend had filled his cup with blessings that overflowed and for his spirit had provided food without limit. And he said to himself, "I will write a poem voicing the care of this wonderful Friend. I will call him my Shepherd; I will tell of his care for me when enemies have been all about me." When his poem was written it ran like this:

The Lord is my shepherd;
I shall not want.

He maketh me to lie down in green pastures;
He leadeth me beside the still waters;
He restoreth my soul;
He leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death,
I will fear no evil,

For thou art with me;
Thy rod and thy staff they comfort me.

Thou preparest a table before me
In the presence of mine enemies;
Thou anointest my head with oil;
My cup runneth over.

Surely goodness and mercy shall follow me all the days of my life,
And I will dwell in the house of the Lord forever.

Such an introduction will make one who is familiar with the poem read it with a new understanding; while one who meets it as something previously unknown (and many such pupils may be found in the grades of any great city school) will find in it a meaning that he could not possibly find if he had not been prepared. Such an introduction, however, can come only from the imagination, for no one knows the circumstances under which the poet wrote the lyric.

A cautious teacher may ask, Is such an introduction warranted? Is it fair to bring to pupils something that is really false, as this is? The answer is that Jesus, in order to prepare his hearers for a great truth, told them a story, a parable, which was undoubtedly false if taken as a statement of fact; but it was spiritually true, and spiritual truth is higher than is simple fact. Of course such an imaginary introduction is warranted.

Once a teacher thoroughly understands a poem, he is warranted in drawing on his own experiences, on the experiences of others, or on his imagination for the story that will properly introduce it to his pupils.

Introduction for "The Bugle Song."—"The Bugle Song" is a poem understood only in part by many who have

really studied it. This lack of understanding is at least somewhat due to the fact that it is studied as a thing alone, when in reality it is a part of a perfectly rounded whole; it is a diamond in a platinum setting, and its perfection cannot be appreciated unless it is seen in its setting. It may be prepared for in some such manner as this:

In 1847, when England was aroused over the college education of women, Tennyson gave to the world his views on the controversy in a long narrative poem entitled *The Princess*. Many of you recall that this poem deals with a princess, betrothed in childhood to a neighboring prince. Coming to adult years, she does not care for marriage. From her father she begs one of his castles, and in it she establishes a university for women, one of her chief assistants being a young widow with a charming babe, Aglaia, a double summer old.

The prince, knowing nothing of this, comes to claim his bride. Her father tells him the facts, but finally consents to the prince's undertaking to see his daughter in spite of the oath taken by each woman in the university that for three years she will neither look upon nor speak to a man. With two companions the prince seeks the women's college. There being no other way by which he may even see the princess, the three of them disguise themselves as women and as students enter the college. They become known, and they are doomed to the death that must befall such traitors to the cause of womanhood. In the complications the babe Aglaia is left for a time in the care of the princess. The cuddling warmth of the little one, her winning beauty, her all but utter helplessness, her confiding trust—these things make the princess subconsciously aware that there is a nobler end for woman than a college degree; then the knowledge becomes conscious, her true womanliness gushes forth, and the story closes as all good stories should, with the man and the woman each becoming better and nobler and greater by surrendering to the love of the other. The message of course is "A little child shall lead them."

Two years after the publication of this poem-story Tennyson put forth a new edition in which appeared several lyrics not

present in the first edition. These were so inserted as to tie together the parts of the story, and each of them has as its theme the message of the whole poem, the power of the child. By means of them the red thread of the message is made to bind together the whole. Tennyson stated that he knew they should have been present in the first edition, but he was not then equal to the task of writing them, for they represented more work than the whole of the long poem.

One of these lyrics tells of the man and wife who quarreled over some foolish nothing as they were taking an evening walk and who "kissed again with tears" when they came to the grave of the little child they had lost in the long ago. One tells of the mother singing to her child that father will come to him soon—father, who is fishing far yonder on the sea; the child will draw him back. Another tells of the warrior brought home dead, and the young wife so overwhelmed with the shock that no tears can lighten her grief. The young women praise his splendid manhood, but their words have no effect on the benumbed wife; one lifts the cloth that covers the face she loved, but in it is no longer the spirit that touches her emotions; then an old woman places his child upon her knee:

> Like summer tempest came her tears;
> "Sweet, my child, I live for thee."

Another is known as "The Bugle Song." Here is an introduction for it:

In Switzerland I once stood at sunset beside a lake. The splendor of the western skies was reflected by long rays on the surface of the wind-rippled water, while the snowy summits of the distant mountains were touched as with magic colors. On the mountain side were the ruins of an ancient castle. The spraying waters of a not distant cataract, or waterfall, were lighted with rainbow hues. As I wondered at the glory, there came to my ears the sounds of horns blown by shepherds on the mountain sides as they called together their grazing herds, musical bugle calls which leaped back and forth among the mountains until the dying echoes, growing constantly fainter,

were like the horns of far away elves and fairies. Again came the magic notes, and again began and continued the echoes thrown hither and yon by the perpendicular cliffs and scars, or precipices, finally dying, dying, dying away.

Once a poet saw such a sunset and heard the echoing bugle notes. To him they symbolized the influence of men and women, of boys and girls, on one another, influences that go on as long as eternity continues; particularly there came to him the influence of parents on children, and in his last stanza he begins with the words, "O love," meaning his wife, and to her he says that the echoes of the horns finally die away, but the influences, the echoes, of parents on children continue on their grandchildren for unnumbered generations, never finally dying away. Here is the whole poem:

THE BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying.
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

No one reading this discussion meets here for the first time this lyric; yet probably not a few of the readers have

found in the poem as they have just read it fuller meaning; they have read far more of what the poet really put on the paper; they have grasped more of the thought, have felt more of the emotion, have seen more of the pictures. This is what every teacher should make the introduction to a poem do for his pupils; and he should have such an introduction for every poem that he teaches.

It should be noted, perhaps, that the last introduction given is based largely on a personal experience. A few wholly imaginary elements (primarily those introducing the waterfall) are inserted in order to make the experience satisfy the requirements of the poem. The experiences of the teacher should be a source of many introductions, and teachers unaccustomed to using their own lives for such purpose will be surprised at the number of experiences they have had which serve perfectly to prepare pupils for a poem. Often somewhere in the hinterlands of memory will be found the experience that will exactly serve the purpose.

A reader finds in a poem about what he brings to it. He should bring every experience he has ever had if he would read what the poet has put on the printed page; he must bring imagination as well as memory; he must bring all the pictures hanging on memory's walls, all the perfumes he has ever enjoyed, all the tastes he has ever experienced, all the textures he has ever felt, all the harmonies and discords he has ever heard, all the nerve reactions he has ever undergone, all the personalities he has ever met; all the moods of nature that have depressed or exalted him; all the emotions that have thrilled, and frightened, and aroused, and angered, and ennobled him; he must bring every experience of his lifetime, of every kind and condition. If his life has been narrow and lim-

ited, he is likely to find but little in the poem; yet in the end poetry should mean more to such a person than to those who have lived on the mountain-tops, as it should make cosmopolitan and privileged the life that has been narrow and drab; for are not the poets those master souls who in imagination experience all, and who enable us of lesser reach to share with them what they have struggled for and grasped?

An experiment with an unfamiliar poem.—Here is a poem. It is by a present-day author. Perhaps you have not read it. Run through it as you are accustomed, perhaps, to run through a bit of current verse. Then read the introduction that follows it, come back to it again, and read it in much the same manner as before, noting whether it means more to you than it did the first time. This perhaps will test the value of the preparation in a better manner than have any of the previous illustrations:

IN AN OFFICE BUILDING[1]

I went down the old passage
Between the lighted doors
To your lighted door,
Knowing that I should find you there,
Find your swift smile and quickened words,
Comfort and welcome there,
Guardianship and greeting,
As it has always been,
As it shall always be.

And suddenly
As my hand touched the door, I knew,
Knowing you quick and warm
And waiting me,

[1]From Margaret Widdemer's *The Old Road to Paradise*, copyright by Harcourt, Brace and Company.

That I should dream, some far-off night from this,
Of coming down this passage way to you
Between the lighted doors
To your lighted door,
Knowing that I should find you there,
And opening, find
An empty, frightening place
And you away,
And wake
Remembering you were dead.

—MARGARET WIDDEMER

Here is a possible introduction:

I'm going to tell you of the strange thought that one day came to the mind of a woman. From the hurrying throng of a city's rushing street she stepped into a many-floored office building. An elevator quickly lifted her to the floor on which was her husband's office. As she walked down the corridor, something she had done so often that the brightly lighted doorways on each side were to her an old story, she saw in the distance the light coming through the door she knew so well. Her breath came more quickly as she thought of the greeting her husband would have for her when she entered—of the swift smile, the loving words, the comfort and welcome and guardian arm about her thrown; thus it was every time she came; thus it would always be. Then as her hand touched the door-knob, like a flash, although she knew he was waiting for her with his warm welcome, came the strange thought, "Some night in the far future I shall dream of walking down this corridor; I shall see these many lighted doors; I shall walk to this door, knowing that I shall meet my dear one here; in my dream I shall open the door —but instead of the welcoming smile and accustomed warmth of love, I shall find only an empty, frightening place, and I shall remember that my love has gone before me through the gates which open only for those who enter.

This woman was a poet, and in the words of her heart she put her strange thought on paper for you and me to read, so choosing

her words that the poem seems as though she is talking to her husband. Will you now read the poem with me?

The first step, then, in teaching a poem is to master the poem by repeated readings (many times aloud) and by much study, using all help that can be obtained from every available source. The second step is to make, in story form, an introduction which will prepare pupils to understand the poem, which will furnish the background, the experience, the apperceptive basis that pupils lack or that does not come of itself when they read the poem without help.

Third step: Preparing the class.—Prepare the class by telling them the story-introduction before they read the poem or hear it read.

The introduction must be told simply and interestingly. It must make clear the meaning of the poem. It must explain as many as possible of the unusual and difficult words and expressions occurring in the poem. It must not be too long. It must get and hold the attention.

Success in these steps goes far toward assuring final success in the difficult art of teaching a poem.

TEST

1. The . . . , . . . , and . . . of . . . appeal to . . . .
2. In striving to use the love children have for . . . , schools have erred in these three ways: . . . .
3. Unquestionably pupils should . . . .
4. A book every teacher should own and prize is . . . .
5. A poem that is not . . . will . . . an audience.
6. Without turning to the lines, try to quote the poem about the ships.

7. In mastering a poem one must find . . . , . . . , and . . . .
8. In getting the thought one must master . . . , . . . , and . . . , must make use of . . . and . . . , and must know . . . .
9. Poetry must be read . . . .
10. The pictures in . . . must be seen with . . . .
11. The emotional content in a . . . is largely between . . . .
12. As a first step in . . . a teacher must . . . .
13. As a second step the . . . .
14. In form the introduction will usually be a . . . .
15. Wholly imaginary introductions are . . . because . . . .
16. In making introductions teachers should often use . . . .
17. In order to understand a poem one must bring to it . . . .
18. As a third step the . . . .
19. The first three steps in teaching a poem are: . . . .

EXERCISES

1. Prepare an introduction for one of the other lyrics found in *The Princess*.
2. Prepare an imaginary story to introduce the first Psalm.
3. Prepare an introduction for a contemporary poem and, having prepared the class, read them the poem.
4. Write introductions for five poems suited to the grade you plan to teach.
5. In any volume of *Wheeler's Literary Readers*, find poems and read the introductions planned to prepare pupils really to understand them. Compare the introductions in one of the earlier books with those in the seventh reader.
6. Read in one of these readers the "Suggestions" for the use of the book, which are found on the early pages. These suggestions you should find most helpful in clarifying your understanding of what the real teaching of reading means.
7. In connection with the discussion of the Introduction,

read Chapter VI of Mr. Bates's *Talks on Teaching Literature*, entitled "Preliminary Work."

8. Mr. Hayward in the first chapter of *The Lesson in Appreciation* writes: "Some lessons should be—must be—routine lessons. . . . But some should be, both for the class and for the teacher, epoch-making lessons which he dreams about in prospect and they dream about in retrospect." And again he writes: "To spoil a work of beauty by clumsy or hasty presentation is an aesthetic crime." Discuss these statements as applying to the teaching of a poem. What does the first one demand from the teacher?

9. In the second chapter Mr. Hayward says: "We cannot appreciate a work of art if we are worrying over unsolved problems; if the unfamiliar, the ambiguous, or the inconsistent in what we are contemplating persists in irritating us." And later he says: "Prepare in advance for the difficulties." Apply these statements to the steps in the teaching of a poem which have been considered. From your experience do you agree with the first of the two statements? What must you, the teacher, do before you really appreciate a poem?

10. Let the class consider Miss Irma Eareckson's "A Painless Introduction to Lyric Poetry" on page 505 of the September, 1925, *English Journal.*

11. Let a student make a study of the chapter "Poetry and Its Handling," beginning on page 348 of Mr. Chubb's *The Teaching of English*, and read to the class the three or four paragraphs that are most valuable at this point.

CHAPTER 26

APPRECIATING POETRY (*Concluded*)

The teacher, standing before the class, has told the story-introduction, thus preparing the pupils for the poem itself.

The first impressions made by a poem should include all that can be conveyed by the human voice. All the thought, all the emotion, every picture in the words and "between the lines" should be conveyed to the pupil as first impressions. The whole purpose of the story-introduction is to get the pupil ready to receive these impressions. Therefore when the pupils for the first time have the poem brought to them, it should be brought by means of the best possible reading.

Fourth step: Reading.—The teacher should read the poem to the class in the most effective manner possible.

This means that the poem in the school reader, no difference what the grade, should not be assigned for outside study before it has been prepared for and read to the class by the teacher. Naturally the teacher should be able to read far better than any pupil in the class. Unfortunately too many teachers have not had the training that fits them perfectly for this. Here is a weakness in the courses of study in many teacher training institutions. Too little attention is given to developing a power to express with the voice the meaning on the printed page. Nevertheless in most cases the teacher will be far the best

reader in the schoolroom, and should read the poem with the fullest possible expression of its meaning.

Fifth step: The explanation.—The teacher should explain to the pupils all obscure words and expressions.

Brevity is supremely important here. The explanation must not become tiresome. No other step in the teaching of a poem is so dangerous, is so likely to put pupils asleep. Keep it brief; it can hardly be made interesting.

To be concrete, in "The Ships" attention should be given to the meaning of "ways of the fates" and "voyage along through life." Let the teacher explain to the class what these expressions mean. But keep in mind that such explanation belongs to the dry-as-dust type of work, and the briefest possible time should be given to it. In the Psalm quoted "paths of righteousness" and the "comfort" of the rod and staff may need additional explanation. In Tennyson's beautiful lyric "the splendor falls" and "old in story," as well as "the long light shakes" will need attention; also the word "scar" and similar unfamiliar expressions.

It is always better to leave some expressions not fully explained than it is to tire pupils. The supremely important thing is for the boys and girls to find the exercise a joy. The moment it becomes a task, there is danger of driving them from the love of poetry, the heart of the whole matter. There is a place for the task in the work of the schoolroom; there are subjects in which it is well to test the mettle of pupils. To make all a bed of roses is a mistake. But the exercise having as its aim the appreciation of literature must be a joy.

The purpose of this step is, of course, to clear up any troubles that the story-preparation and the first reading have failed to make clear. Once pupils have at least a

general understanding of the poem and have had explained unfamiliar words and expressions, the next step is to read a second time the poem so that they may at once fit into its proper place each newly understood expression.

Sixth step: The second reading.—The teacher should read the poem to the pupils a second time, beautifully.

This reading should if possible be better than was the first, so that when it is completed every pupil will have an understanding of the poem as a whole and a somewhat clear comprehension of each of its parts. It should not be looked upon as a superfluous step, for it is of the highest importance. Before the poem is turned over to the pupils, it should have been made so clear that they will get the thought as a whole, will see clearly the pictures, and will respond to considerable of the emotional appeal. The second reading will do much to accomplish this end. It should, therefore, never be omitted. Haliburton and Smith call the second reading "The New Whole," and this name shows its importance. By means of it the poem becomes new.

Seventh step: Reading by the pupils.—The teacher should have the pupils read the poem aloud, both at home and in school.

The pupils have heard the poem read. They have a fair understanding of it. Now they should have a chance to prove to themselves and to one another that they are able to read it well. Therefore, if time permits, one or more of the best readers in the class may read the poem as a whole or may read one of its logical thought divisions immediately after the teacher has completed the second reading. If time does not permit, the teacher should urge every pupil, before the next day, to read to some member of his family or to some friend the poem as a whole. Or

he may be urged to read aloud by himself, with an imaginary audience present, if he cannot persuade some one to listen to him. An audience, however, should be secured if possible. Frequent reading before a mirror is helpful. Pupils who ask the privilege may be permitted to remain after school hours to read to each other; make clear, however, that there is no compulsion in this; it is a privilege, not a duty.

At the following recitation the teacher should ask for hands to learn how many have read the poem aloud at home. Some of course will not have complied with the request. Such pupils should not be scolded. The teacher cannot know just why they have not read it; probably it has been carelessness or disinclination. But the teacher cannot know. So there should be no scolding. Regret may be expressed, with further urging, but let it stop there. Then several pupils may be asked to read either the whole poem or one of its logical parts, one or two excellent readers being called upon first. It should be remembered that stanzas represent metrical divisions, not logical or thought divisions. So to ask a pupil to "read the next stanza" will in general be a violation of the principle that a pupil should read a complete thought unit.

After the reading by excellent readers, others may be permitted to read, as many as possible without weariness to the group. Do not make pupils wish that the class were at an end.

Eighth step: Memorizing.—The teacher should help the pupils memorize the poem.

By this time, after two readings by the teacher, at least one reading by many of the pupils at home, and the reading in class by several pupils, not a few will already have many of the lines in the memory. So committing it to memory

at this point will be comparatively easy for most of the class. The assignment for the next day may be the memorizing of the poem. However, this assignment should be made so that no one will feel that it is an order, a "thou must." The teacher may urge that every one commit it to memory, and may base this urgent request on all sorts and kinds of motives—the joy it will give in the future, the pleasure it will give members of the family to hear it repeated at home, the satisfaction it will give the teacher, the fact that all who commit it will have one or two per cent added to their marks, the promise of a star—any incentive that will help persuade the members of the class to memorize.

For two reasons it is a mistake to require the memorizing of poems or prose. First, it makes a task out of what should, yes, what must, be kept a joy, so that the natural appreciation of poetry which still holds over from childhood may have an opportunity to develop into a love that will linger throughout life. This is of ample importance in itself; no other reason is needed. But the second reason is also good. An occasional pupil will be found who is almost without power of verbal memorization; he cannot commit to memory. No doubt there are pupils who think this is the case when in fact it is not. But it is true of a few pupils. The teacher "born short" in verbal memory and wholly unable to remedy the defect will always have vast sympathy for the boy or girl similarly afflicted. He will refrain from requiring memorization and will urge other teachers to refrain. Is it just to make a requirement which some boys and girls cannot fulfill or can fulfill only with an amount of effort quite out of proportion to the return, knowing that when the impossible has been accomplished the memorized poem will be lost again within a day or two?

Pupils should be urged, should be induced, should be invited, should in every possible manner be encouraged to memorize, but they should not be required.

These are the steps to be taken in the study of a poem. By no means all has been said concerning the teaching of appreciation of this form of literature; there are many other things to be considered. Some of them will be taken up later; but the teacher who uses the steps here outlined will find definite things to do that will lead to satisfying results. It is obvious that presenting a poem in this manner requires work by the teacher.

TEST

1. The fourth step in teaching a poem is . . . .
2. A poem in the school reader should not . . . .
3. The fifth step in the teaching of a poem is . . . .
4. The fifth step should never . . . .
5. Step six consists of . . . .
6. Next pupils should be afforded an opportunity to . . . .
7. All pupils should be urged . . . as home work.
8. The eighth step is . . . .
9. Under no circumstances should pupils be . . . to memorize a poem; they should be . . . to memorize it.
10. Two reasons why it is a mistake to require memorizing of poetry are . . . .
11. Teaching a poem in the manner here outlined will lead to . . . .
12. The eight steps in the teaching of a poem are . . . .

EXERCISES

1. In a recent magazine find a poem, master it, prepare an introduction, and teach it to your classmates.
2. On the poetry page of a recent *Literary Digest* find, if possible, a poem adapted to the grade you plan to teach. Pre-

pare to teach it. If possible, teach it to a child who is in the grade you have in mind. (At this point fifty of the poetry pages referred to are useful to the teacher of this book.)

3. Perhaps you are interested in trying to write a poem or in suggestions as to how you can guide pupils in writing poems. Read "The Poet's Art," pages 287–296, in Mr. Driggs's *Our Living Language*.

4. Let a class committee bring in a report on the value of the victrola in teaching poetry. The report should of course be accompanied by adequate illustrative material.

5. On pages 180–196 of *English Problems in the Solving* Miss Simons discusses "The Teaching of Poetry" in junior high school and in high school. Students interested in the work of these grades should read this discussion. Write three definite principles developed which you feel should be followed in junior high school and three which you feel will have real value in high school.

6. In Chapter VIII of *The Teaching of English in Secondary Schools*, Mr. Thomas presents a plan for teaching poetry helpfully supplementing the methods here presented. He lists eighteen suggestions, each elaborated in one or more paragraphs. Many of these suggestions have value for teachers of any grade. Let a committee of five or six divide these suggestions among themselves for discussion in the class.

7. In the discussion of the way the French boy reads, in Mr. Brown's *How the French Boy Learns to Write*, read page 148. Read it twice. Then turn to page 119 and learn how he reads in the lower grades, or to page 123 and learn how he reads in the upper grades. Can you believe that the boy from the unprivileged home will enjoy every minute of a two-hour period devoted to the study of a short lyric? With our type of teaching, what would happen to the boy from the home of privilege during such a period? Why the difference? What should we learn from the French methods?

8. Let the teacher choose a brief lyric and spend one period striving to teach it after the plan suggested by Mr. Brown.

9. On pages 149–152 Mr. Brown tells of the emphasis put upon memorizing in French schools. There it seems to be required. You have been advised against required memorization.

Does Mr. Brown's story of the French plan cause you to question the wisdom of memorization as a requirement? Or do you still feel that persuasion is better? Why is it easier for the French boy to memorize? Be sure that you find the answer to this question. It is of vital importance.

10. In *Talks on Teaching Literature* Mr. Bates says: "In dealing with literature he [the teacher] must reckon constantly with the emotion also. If he cannot arouse the feelings and the imagination of his students, he does not succeed in his work." In the plan for teaching poetry here outlined, which steps have to do with arousing the feelings and emotions? Do you agree that the teacher fails who does not arouse feeling and imagination? Have your teachers made you conscious that they were srtiving to accomplish this? Can you tell the class of concrete methods they used?

11. Turn to the Problems at the end of Chapter 34 (page 415). Read the seventeenth problem and discuss it as far as it applies to the appreciation of poetry. Which step in the teaching of the poem aims to help the pupil do this? Should this always be in the mind of the teacher when preparing for this step?

12. Chapter VIII in Mr. Bates's *Talks on Teaching Literature* is entitled "An Illustration." In it Mr. Bates shows how he taught a boy to appreciate William Blake's poem "Tiger, tiger, burning bright." What do you find in the illustration that you can apply when using the method here outlined?

13. A book that may become a liberal education for a teacher is *The Lesson in Appreciation* by F. H. Hayward. The first 98 pages is a discussion of the way to teach a poem, eight steps being suggested. What are these steps?

14. The first impression made by a poem on a group of pupils is of high importance. Let a student bring to class Mr. Hayward's book and read aloud the last twelve lines of the first chapter. What effect do these lines have on your determination concerning the first impression a poem will make on your own pupils? What of the wisdom of saying to a class, "Take the next lesson in the reader for the next time. It is a poem"? Of putting a poem on the board and saying, "Copy this poem and learn it for tomorrow"?

15. How should you read the poem the first time to your

class? Find the answer by reading Chapter VI of Mr. Hayward's book, entitled "The Hour of Appreciation." Discuss this chapter as a part of the class exercise.

16. Mr. Hayward's step following the first reading is "aesthetic discussion," by which he means a consideration of individual appreciation. He suggests that the teacher let each pupil write the words or lines that have pleased him most, giving reasons, if he can do so (most pupils cannot do this), and then have these words and lines brought to the attention of the class. After the second reading he would have a discussion of the intellectual meaning of the poem, its theme and message. Would these steps be better than the ones suggested in the preceding chapter? Why your answer? Will it be possible for you to substitute these steps or to add them to the outline given? Of the two which seems to you the more important? Do you feel that it would be better to have the aesthetic discussion after the second reading? Why your answer?

17. Mr. Hayward is not sure that pupils should be asked to read the poem in the classroom. He says, "The finer the literature, the more cautious he [the teacher] should be. We do not want a fine impression to be spoiled. Better . . . that the pupils should hear the piece again from the teacher in a week's time and hear it yet again in another week's time than that they should hear it from another pupil's stumbling lips. . . . When pupils are to be called upon to read an immortally great passage, a choice of pupil should be made, and . . . he should be forewarned of the honor that will devolve upon him, and preparation of a special sort should be expected." Strong arguments favor this plan, while arguments also favor the seventh step given earlier. Discuss this fully in class, aiming to bring forward all arguments on both sides. Are there arguments against asking pupils to read at home?

18. Of memorizing Mr. Hayward says, "Requiring the learning of a hundred or two hundred lines by an entire class is open to many objections. . . . Every child may fairly be expected to learn a certain number of lines, self-chosen, or sometimes, perhaps, chosen by the teacher or with his advice." Discuss this in connection with the eighth step as presented earlier. To you which seems the better plan? Why?

19. On pages 19–166 of *Teaching Poetry in the Grades*, by Haliburton and Smith, are model lessons for each of the eight grades. Every student planning to teach in the grades should become familiar with this volume and should study these model lessons, at least for the grades in which she expects to teach and for all preceding grades. Students expecting to teach in junior high school and in high school will also find them most suggestive and helpful.

20. In connection with the study of these chapters on teaching poetry every student should become familiar with *The Poetry Books*, nine volumes compiled after careful scientific research to determine exactly the poems adapted to particular grades, there being a volume for each grade from one to nine inclusive. Every teachers college library should have at least one set of these books, which were compiled by Miriam B. Huber, Herbert B. Bruner, and Charles M. Curry. *Children's Interests in Poetry*, by the same persons, tells in detail of the research work done in connection with the compilation of the books and of its results.

21. On page 527 of the *English Journal* for September, 1927, is an article entitled "Experiments in Presenting Poetry," which should at least be summarized for the benefit of the class. In these experiments what valuable features do you find?

22. "Poetry as a Happy Experience in Teaching" by its mere title should send students hurrying to page 199 of the September, 1928, *Elementary English Review*. Its content is as valuable as its title is attractive.

23. In the *English Journal* for January, 1926, page 23, Miss Clara Horine writes of "Teaching Poetry in High School," an article which the high school teacher should read.

24. "The Teaching of Poetry" on page 587 of the October, 1926, *English Journal* gives E. H. Webster's views on this many-sided subject. His views are worthy of class discussion.

25. In Mr. Fairchild's *The Teaching of Poetry in High School*, on pages 70–95, under the title "Some Formal Elements," are matters worth the attention of every high school teacher of English. In fact, such teachers will find value received in all the rest of the third division of the book. Let the pages mentioned be summarized for the benefit of the class.

26. Read Professor Pendleton's "The Teaching of Poetry" found on page 310 of the May, 1924, *English Journal.*

27. "Poetic Appreciation through the Writing of Verse," by Florence Williams, is found on page 380 of the June, 1924, *English Journal.* It considers appreciation from a viewpoint well worthy of attention.

28. Miss Edith Rickert's "A Hint or Two on the Study of Poetry" on page 505 of the September, 1925, *English Journal* is valuable. Let it be summarized for the class.

MEASURING APPRECIATION

As yet we are without accepted standards upon which to base the teaching of literary appreciation. Until such standards have been devised and accepted, the measurement of literary appreciation will present largely insurmountable difficulties. Attempts are being made, however, to develop satisfactory yardsticks, the best known of which are here presented.

Scales for the Appreciation of Poetry, by Abbott and Trabue, (8 cents. Teachers College, Columbia University, New York). Each of the two series of scales consists of thirteen sets, each set being made up of four poems, an original and three paraphrased forms. The student is to choose the best and the worst of the four forms. To give each series requires forty minutes. Planned for grades nine to twelve.

Seven Tests for the Appreciation of Literature (Public School Publishing Company, Bloomington, Ill.) for grades ten to twelve, include both poetry and prose.

CHAPTER 27

THE DETAIL PICTURING PEOPLE

A method of teaching poetry which experience has shown to be unusually helpful has been outlined. In presenting this method, however, almost nothing is said concerning concrete ways of teaching pupils to discover the very heart of poetry and of all literature, namely, the emotional elements which the author has left to the imagination, has put between the lines. If the teaching of literature is to have lifelong value for young people, it must give them power consciously to elaborate an author's suggestions into the complete entities which filled his imagination as he wrote. The trained scientist takes a single bone of the ichthyosaurus or the pterodactyl and from it recreates the prehistoric animal; so the trained reader must take the suggestion made by the writer and from it see a picture of a person or of a place, live through an experience, become acquainted with a man or a woman, understand the emotion that prompts an act, and do a score or a hundred other things which one must do who really understands and appreciates literature. Teaching literature is giving to the average boy and girl the conscious power to do these things.

Developing skills in individuals.—A six-year-old girl is able with a half dozen lines to picture any animal. An infant learning to talk hums a tune with accuracy. A boy of four plays the violin like a maestro. A child in the

primary grades shapes clay into objects really beautiful. No one of them has been taught. Each by nature is endowed with his special gift. Yet modern education is based on the theory that practically every child can be trained to a degree of skill along any of these lines. Even adults may be taught skills which they have never thought of attaining. A man past middle age, confined to his bed by an injured limb, in a single afternoon copied all of the drawings in one of Van Loon's quaintly illustrated volumes. Never before had he outlined a picture; yet that single afternoon gave him a skill with the pencil which he had never dreamed might be his. To him had been revealed something of the trick of suggestive line drawings; he had learned a little of the art of seeing.

An occasional child is born with the ability to grasp the suggestions of the literary artist and expand them into the whole which the artist had seen. Has not the teaching of literature too much assumed that every child intuitively has this power? Should educators reach this conclusion concerning literature any more than they reach it concerning music or drawing or sculpture? Must not the average child have developed in him the skill to interpret literature exactly as he must have developed the power to understand music or pictures or architecture or sculpture? Should not a prime aim of the teaching of English be the development of this power?

The portraying detail in literary art.—The art of the maker of literature is predominantly impressionistic. His trees are a splash of light and shade, not limbs and twigs and leaves; with him a feather makes a hat, a collar pictures a man, a lifted eyebrow reveals an emotion, a cup of cold water acquaints the reader with a character, a returning hound kindles the imagination to an injured master,

the mention of a five-car garage pictures such shrubbery and flowers and oriental rugs as only the privileges of wealth bring. Literature must be suggestive; it must give only a single detail or a few details; any attempt to mention every item is fatal; the imagination of the trained reader resents it as an insult; therefore boys and girls must be developed into trained readers if they are to understand literature. They must be taught constantly to be on the alert to discover every word, every incident, every act, every detail which the author has intended to be suggestive. They must be initiated into the mysteries of the author's art, that is, into his ways of being suggestive, of appealing to the imagination, of putting his message between the lines.

Fortunately these mysteries only seem hidden and deep; they are in fact simple and easily imparted even to children. Pupils in the primary grades may master them as far as they apply to literature appropriate to their age. For the high school student and for the adult they are much the same, differing only as advancing years bring wider experiences and more matured emotions.

A master-key which unlocks, not all of literary art, but many of its seemingly fast-locked doors, is the word *detail.* No other single word tells so much to the seeker after the writer's magic. It is not a universal "open sesame," but it is so important that to begin with any other would be folly. Many pages that follow will deal with the meanings back of this word.

The writer's use of the appropriate detail.—To kindle the imagination of the reader so that it will be fired to a comprehension of the whole, the writer discovers and uses the particular detail adapted to accomplishing his purpose.

He wishes to picture an individual—a man, a woman, a

babe. He might follow the plan of the early novelists and give a page, two pages, to the massing of scores of details, hoping that the reader will combine them into a clearly outlined whole; but the trial would be in vain just as it was in vain for unnumbered struggling writers during the development of the art of effective picturing in words. Now the author of skill takes a single detail, or sometimes two or three, and with these arouses the imagination to paint in for the reader all the necessary parts of which nothing is said.

A detail picturing a man.—For example, the writer sees a man walking between the desks of the reporters in a newspaper office. He detects one detail that is outstanding, one detail that he believes will kindle the imagination to picture the whole man, and he speaks of "the man with the high collar." All subconsciously but none the less effectively the imagination queries, "How will such a man be dressed?" "Is he tall or short?" "Is his look downcast or is his head high?" "Is he humble and subservient, or is he a bit arrogant and proud?" "What sort of shoes is he wearing?" "Are his clothes pressed, or are they bagged and shapeless?" And each of these questions is answered by the imagination of every trained reader and of many untrained readers in exactly the same manner, the answers being identical because in the experiences of life each reader has seen a man with a high collar, and he has noted, not consciously but by a subconscious power, all these characterizing details. He subconsciously knows that with the high collar go certain characteristics almost as surely as feathers go with his conception of a robin or a tail with his picture of a cat; he just must have looked so-and-so.

To test the truth of this, see clearly your own picture

of the man with the high collar. Is it definite in your mind? Is he not young, tall, fashionably dressed, with neatly pressed suit, holding his head high, a bit arrogant in appearance, wearing practically new, well polished shoes? That is one picture of him; if one may judge from the answers of many classes, that will be the picture seen by at least three out of four of any group. For most of us the imagination cannot help making that sort of picture.

We may, again, imagine a writer in a street car. A woman enters. He glances at her. Buried in his newspaper, he becomes conscious of a trace of perfume. He knows at once that it comes from the recent entrant. Later, writing a short story, he wishes to picture a woman such as the one he saw on the occasion mentioned. He writes, "A young woman stepped into the car, and almost immediately I detected a faint odor of violets." Do you not see that young woman? Of course the word *young* gives one detail, but all the rest is given by the "faint odor of violets." The imagination is kindled by this detail, and straightway with delicate strokes it pictures the perfect grooming, the quiet reserve, the innate refinement, the modest beauty, of the young woman. We know that we shall not hear her indulge in boisterous laughter; no trace of the "flapper" is even thought of. This young woman belongs in another world. And it is all told by "faint odor of violets." Nothing in that, surely, to make pictures. But there is something in the imagination to make pictures when it is given the electric thrill that follows the touching of that particular button. We discover that we do see with other senses than the eyes, after all.

A detail picturing a boy.—Kipling wants us to see the boy who is to be transformed into a man by unusual experiences among the *Captains Courageous*, and he in-

troduces this pampered son of privilege by telling us that there enters "a slight, slim-built boy about fifteen, a half-smoked cigarette hanging from the corner of his mouth." A full-length canvas by the master hand of Sargent could not have pictured the lad more effectively. The detail that sets the imagination a-painting is the *hanging* of the half-smoked cigarette. Given that, and we have the weak face of the wealth-hampered youth. And that gives all the rest of the lines. Nor will the imagination stop there. Once started, it is not satisfied with merely painting a portrait; it rushes on, and it is not satisfied until it has made us feel the character of the boy: no stamina, no self-respect, no mind of his own, he is "like the chaff which the wind driveth away." We found the same power to reveal character as well as to picture in the trace of the fragrance of violets. Often it goes with the detail that seems to be given only to picture. But it is the business of the reader to get all that the writer has put between the lines. If with his portrait he turns a flashlight also on character, so much the better, provided only our teacher of appreciation has given us power to grasp it all. To give to children and youth this power is the business of the teacher of literature.

The portraying detail in the fourth grade.—In a fourth reader selection Bayard Taylor tells us of the little Swedish postboy Lars, twelve years old, "face so rosy, eyes so clear and round and blue, and his golden hair blown back from his face in such silky curls that he appeared to be even younger." Should not the ten-year-old pupils reading that book be taught to see this charming lad? In the same book another writer speaks of the boy Johnnie, who "has a face like an apple." Is not the imagination kindled to see the plump, ruddy-faced little mischief?

In the fifth grade.—In a reader for the fifth grade a selection from Dickens tells of a "very little girl, childish in figure, wearing a womanly sort of bonnet much too large for her and drying her bare arms on a womanly sort of apron." The context lets us into the secret that she has run home to see the younger children whom she has left in order that she may earn for them as washwoman for a neighbor. This enables the imagination to use the details and to conjure a portrait pathetic and almost heart-breaking. Later in the volume Longfellow "hears in the chamber above him the patter of little feet." This alone is sufficient to send the imagination off into a portrait-painting mood, which is helped three or four lines later by "Grave Alice, and laughing Allegra, and Edith with golden hair." Each portrait is now completed to the last detail by the magic touches of the imagination, which has been kindled. Its power enables the trained reader to see clearly three decidedly different pictures. Jack London's picture "several hundred men, furred and mittened" challenges the imagination in the same volume. Can fifth grade pupils make the picture? With the help of the teacher they will make it perfectly; and once made, they have developed the power really to read a similar detail again.

In the sixth grade.—Will the imagination of sixth grade pupils be kindled to portrait painting when George Eliot tells them that "the little golden head sank down on the old sack, and the blue eyes were veiled by their delicate, half-transparent lids"? Or when later she tells them that Silas Marner, half seeing the child on the old sack, stretched forth his hand to grasp his gold but instead his fingers "encountered soft warm curls"? Then stooping down, he saw that "it was a sleeping child—a round fair thing,

with soft, yellow rings all over its head;" are these children reading unless this picture glows for them in the light of the fire in Marner's grate? Must they not be taught to use these kindling details as the writer intended them to be used? Unless the teacher does this, is her duty accomplished?

Sixth grade pupils must be taught to visualize such pictures if they are to appreciate literature, if they are to be taught to read. And of course no teacher who comprehends only vaguely the pictures and the art that suggests them will be able to make conscious in the mind of the pupil an appreciation of them. Teachers must master the author's way of drawing such pictures before they can be expected to be of service to their pupils. In the reader already quoted Hugo tells us that "the landlady was tall, blonde, red, and fat"—a group of details enabling us to visualize vividly. We are also made to see the landlord, who "was a small, thin, pale, bony man, who had a sickly air but who was wonderfully healthy," as well as Cosette, who was "thin and pale; she was nearly eight years old, but she seemed to be hardly six. She was in rags; her bare feet were in wooden shoes, and by the firelight she was knitting woolen stockings for the landlady's little girls."

Contrasted pictures.—A magazine has as the opening words of a short story, "Jimmy Kane, red-headed, bumpy of feature, and five feet six in his socks." Contrast this picture with the picture you saw of the man with a high collar. Do they seem to belong to the same species? Thus the imagination is able to picture extremes. On the street car we saw a young woman who brought with her a faint fragrance of violets; in the same car one might be sitting beside a man with coarse red hands who smelled of fish, or beside a man with gold rings the size of a silver

dollar in his ears. Again the pictures are contrasted by the visualizing power of the imagination.

Importance of recognizing and teaching use of the detail.—By means of a single characterizing detail, then, the literary artist sets the imagination to portrait painting and thus to giving us full-length pictures by means of what at first seems to be only a single line. Sometimes he will use three or four details instead of only one. However, the few details used are chosen, first, because they individualize the person, and, second, because they have the power of kindling the imagination to its pleasant duty of being an invaluable assistant to the literary artist. Without its aid there could not be such a thing as literature; for without it there could be no appreciation.

The teacher must familiarize the pupil with the power of this simple bit of the art of the literary craftsman, and must give him a conscious power to recognize details used for this purpose. Once recognized consciously, the trained imagination will at once do its part, entirely without direction by the cognizing mind.

This use of the detail may be brought to the attention of children in the earliest grades; it should be continually kept before them throughout the grades, the junior high school, and the high school. On the constructive side, also, pupils from the earliest school years may be asked and expected to picture by means of details. It is fun for grade, junior high school, and high school pupils to picture their fellow pupils and their teachers, and then to see whether their work is of such merit as to make the portrait recognizable. The pupil who has many times used the detail to make portraits will find his power to recognize such portraits greatly increased. Teachers should frequently give pupils the opportunity of trying their skill at this work

Every teacher should have, consciously, the power instantly to recognize every portrait-painting detail and to elaborate it into the full picture. Without this power, no teacher is fully equipped to teach his pupils to read; with it, he can do much to widen the enjoyment which his pupils find in reading. Further, every teacher should develop power in the constructive skill suggested. Let the teacher with a single detail portray a member of the class so that the picture is instantly recognized, and the pupils immediately are eager to try their hand at the same bit of real art.

Be an inspiring teacher of literature. Sensitize the imagination of every pupil so that it consciously catches every portrait-painting detail; from the single bone reconstruct the ichthyosaurus.

TEST

1. The heart of literature is . . . .
2. The teaching of literature must give pupils power . . . .
3. From the suggestion of the author the trained reader must . . . .
4. Modern education is based on the theory that . . . .
5. Teachers of literature have too much assumed that . . . .
6. Pupils must be taught to be on the alert to discover . . . .
7. A master-key to unlock much of literary art is . . . .
8. The early novelists took a page to . . . , while modern writers . . . .
9. Five examples of effective portrait-painting details are . . . .
10. The power to recognize and elaborate portrait-painting details must be . . . .
11. This power may be taught in . . . .
12. The real teacher of reading will . . . .

EXERCISES

1. With a single detail picture a friend, a classmate, or a faculty member.

2. Examine a current magazine to see how the people are pictured in three stories.

3. From a recent novel bring to class five portraits.

4. In current magazines find and bring to class ten portraits, no one of which is presented by more than three details.

5. Let a boy from the training school stand before the class. Let each member of the class determine upon one detail that characterizes his appearance, and in a single brief sentence picture him. Study him carefully for the one feature that makes him different from other boys. There is probably not another boy in the town whom a member of the class would mistake for him. Why? The purpose of this problem is to teach every member of the class a way by which to guide her own pupils in future teaching to see distinguishing characteristics. It is to teach the members of the class really to see, and thus to enable them to teach others to see.

6. Do the same with a girl from the training school. Do the same with a member of the class. Let the teacher submit to this type of careful study by the members of the class.

7. In discussing the teaching of literature in *What Is English?* Mr. Ward writes, "The trouble of all of us in our reading is that we do not see." Discuss this as it applies to the teaching urged in the preceding chapter. Discuss it also after studying each of the next four chapters.

8. High school teachers should read, not once but several times, "Art and Principles of Art," pages 121–143, of Dr. L. A. Sherman's *Analytics of Literature*. It is a message for those who really wish to know literature and who are willing to work in order to know.

9. "Picture Hints" is the title of the second chapter of Blaisdell's *Composition-Rhetoric*, which deals with the detail picturing people. Its prime purpose as treated there is its usefulness in making literature. Students expecting to teach self-expression may be interested in the chapter.

CHAPTER 28

THE DETAIL PICTURING PLACES

The picturing detail in conversation.—A gentleman returning from a drive remarked that he had picked up "a curly-haired Italian lad with a smile like the rising sun." By means of two details he made his hearers see the boy; therefore, for a phrase, he had talked literature. Perhaps every person occasionally talks literature for a phrase, unconsciously using the art of the writer. The exceptional person talks literature for many sentences, possibly throughout an evening's conversation. He too may be wholly unconscious that he is using the art of the writer. Pupils made conscious of the power of the detail to picture people will use it more frequently than will those who use it unconsciously. Probably the same thing is true of writers.

A man telling of his summer motor vacation said, "That evening we pitched camp beside a turquoise lake." He is not a poet; he has never dreamed of writing a short story; he would laugh at the idea of having constructive literary ability. Nevertheless he talked literature when he used the phrase "a turquoise lake," for the phrase is suggestive, it makes the hearer see vastly more than the words denote; their connotation, or suggestive power, is wide. To prove the wide connotation, for the phrase used substitute "a lake," "a pretty lake," "a round lake" or even "a blue lake." No one of them has special suggestive power; no one of them makes the reader or hearer see as the original phrase does.

Details used to picture places.—"A turquoise lake" well illustrates the power of a detail to picture a place. As a single detail or two or three details, if well chosen, will reveal a complete portrait of a person, so one or a few details will picture a place. Will the reader pause at this point and with closed eyes strive to see the complete picture painted by "a turquoise lake"? Take plenty of time. Let its suggestive power have full sway. Such an exercise is to a considerable degree a measure of one's power of appreciating literature. Of course what one sees will depend largely upon his memories of similar places. The person knowing only New Hampshire lakes as seen from the mountain side or from the shore will have a wholly different picture from that seen by one familiar only with the lakes of the rolling country of western Ohio or with the rugged wilderness about Lake Tahoe.

What is your picture? Do you see a small lake or a large? Is it round or of irregular outline? What is its color? Is it smooth or rough? Around it do you see broad meadows, wild shrubbery, swaying trees, or what? Are there birds? Is there a camp-fire, with pungent fragrance? Is the smoke a column rising in still air, is it floating away in the distance, or is it driven by a rushing wind? Are the trees you see conifers or hard wood? Does there come to you an experience of your own beside a lake? Do you remember a night on the ground with a mattress of pine needles, undisturbed perhaps for a century, with a sleep-inducing power never experienced before in your lifetime? Has the magic of the single detail brought back and combined a half-dozen, perhaps a score, of your experiences? Bring to the picture every experience you have ever had.

The versatile F. Hopkinson Smith, who consciously used

the detail in his pictures, in his stories, and in his conversation, on one occasion said to a group of friends, "You know I spent my youth in a Southern home with a mahogany sideboard and a silent butler." That was all he said, and yet it told his friends a chapter concerning his early years and the influences that shaped his life. Determine the details in the sentence. What do they tell you? Was the home gaudy or refined? Was it simple or littered with gimcracks? Was it redolent of dignity or of jazz? What of the parents who maintained such a home? What was their influence on the character of their son? Perhaps you have been in a home with a mahogany sideboard and a silent butler. If so, was it the same type of home Mr. Smith had in mind? Or would you have to choose other details really to characterize it? Will these details really give the heart of every home in which they are present? If not, why not? Is there in this fact a principle that must always dominate in the choice of details? Strive to state this principle.

Using previous experiences to expand details.—What of the reader or hearer who has no personal experience with lakes or with silent butlers and mahogany sideboards? For him is there anything in such details to set his imagination to work? What experiences has he had which will aid his imagination to elaborate these details? Will the pictures painted for him resemble in any way the pictures seen by the experienced? The nature of the imagination demands that it become active under even these discouraging conditions. It intuitively reaches into the past, seeking every smallest straw to which it may cling. Within the experience is a stream or at least a wayside pool after a rain; there are pictures of lakes in magazines or in galleries or at the movies; they all help; there are stories

recounting vivid experiences beside a lake; there are memories of conversations with those who have had camping experiences. The imagination gathers all of these slight hints and builds from them what is in reality a personal experience beside a lake. In a similar manner the imagination handles the details demanding a full picture of the Southern home, together with much about its occupants. Will the reader at this point gather together consciously his own experiences which have helped him to make definite pictures of the places suggested by these two details?

Clearly the teacher striving to develop in pupils of the first grade or of the twelfth grade real power to read, must guide that pupil to the conscious use of this power of the imagination with which he is endowed by birth. Throughout the school years every teacher of reading should numberless times pause with details which are intended by the author to kindle the imagination to picture-making and should ask pupils consciously to recall every possible experience that will aid in developing a full picture of person or of place. Of course the teacher of reading must develop power to pronounce words and to master the thought, but too many teachers stop with this. Every teacher should also develop power to expand a detail or a group of several details into the whole which was in the writer's mind when he wrote. Without this power, the pupil never really learns to read. To pronounce words is something; to get thought adds greatly; to expand suggestions into integers, into complete wholes, makes readers. Every pupil should be given conscious mastery in each of the three fields.

Examples of the picturing detail from literature.—We all occasionally talk literature. Three examples of this use of the author's art have been considered. That

the teacher may the better understand the use of the detail to picture places and may see clearly just what must be sought in order really to teach this phase of reading, examples from written literature must be introduced and considered. All examples presented are taken from books now in use in the schools.

The picturing detail in a poem for the first grade.—In literature for the primary grades the detail is used to suggest pictures. Therefore from the first grade the teacher should be consciously imparting to pupils an understanding of such details and should be giving them the power to develop the suggestions into complete wholes. Here is a poem, by Christina G. Rossetti, taken from a book designed for the first grade:

Who has seen the wind?
  Neither I nor you;
But when the leaves hang trembling,
  The wind is passing through.

Who has seen the wind?
  Neither you nor I;
But when the trees bow down their heads,
  The wind is passing by.

Will the reader please study the third line of each stanza and see the picture suggested. It is not enough to see the single tree. In each case one must feel the surrounding conditions—the atmosphere, the movement of the air, the sounds. One must see with every one of his senses; he must sensualize the whole, with only a single detail given. The pictures of the trees differ widely, are in complete contrast. In the one the effect of the wind is wholly different from what it is in the other. Of course this is the basis of the pictures. But the imagination, if

trained, will not stop with this; it will see, it will sensualize, vastly more. And that is what the poet wished. Are pupils regularly made to see these contrasted pictures? Are there not many adults who, reading the poem, get the prose fact and stop with it? Would this be true if their teachers had taught them really to read? In nature most adults and some children have subconsciously seen the difference in the trees produced by a scarcely-stirring breeze and the wind of a raging storm. But the poet sees it consciously and demands that the reader shall consciously see it and see with it all of its accompanying consequences. It is the duty of the teacher to make the child thus expand the suggestions made by the details. To do this is really to teach.

In a poem for the second grade.—Stevenson's "The Swing" grades well for seven-year-olds. Every child loves the poem because it brings back to him his own experiences. But without help will he see what is between the lines? Will he consciously grasp all that was in the poet's mind when he wrote? If he fails to do this, he fails really to read. In the rising swing, to take one group of details, the child sees

Rivers and trees and cattle and all.

From his point of view when the swing is at its highest what will he see in addition to the three details mentioned? What else did Stevenson see? What else do you see? One who sees nothing else is not giving his imagination a fair chance. The fault may be with teachers long forgotten; it may be with one's failure to make use of what those teachers tried to teach. What will you as a teacher strive to make your pupils see in addition to rivers and trees and cattle? Let your imagination paint the landscape. When

it is painted, analyze it, consciously seeing all that it contains. Aim when you teach this poem so to kindle the imagination of your pupils that they will be able to mention a score of details which Stevenson saw but did not mention. Will country children or city children be better prepared to expand these details into a complete picture? Make every pupil conscious of the fact that the poet gives these three details solely that the reader may close his eyes and see many other details, and teach the pupil to do this.

To close the eyes and consciously strive to see many details not mentioned is always helpful. It enables the imagination to paint while free from the many distracting influences which are always about one, even in the quiet of his own study. Only those who make a practice of thus inducing solitude are aware of its value. Every pupil in every grade should be urged to do it constantly as part of his preparation to read. Children in the first grade should be taught thus to see much of what is between the lines. Adults may wisely follow the practice. Every teacher should frequently do it when preparing to teach a poem or a bit of literary prose. It makes for vastly better teaching. In each grade let the teacher of reading urge the pupil thus to shut out the immediate real for the vastly more appealing imaginary ideal. Teach pupils to see, to sensualize, with closed eyes. It will help to develop keen literary appreciation.

In prose for the second grade.—In a second reader, in a story of Phaethon's fatal drive, occurs the passage, "Soon the sky began to grow pink. The moon and the stars went away." Here in prose we see the detail used to kindle the imagination to an ideal picture; for what can be more gorgeous than such a promise of sunrise! Each of the

sentences has its powerful detail. The going away of the moon and the stars! Urge children of seven who have not had the experience to get up before dawn in order to watch the going away of the moon and the stars. Urge them to see the sky beginning to grow pink. The number of children who have never seen a sunrise is surprising. From their sunset experiences they will be able to get something of the picture which the writer wishes them to see just before Phaethon leaps into the chariot and begins his fatal drive. But how much more they will get if, with the story in mind, they have consciously looked upon the dimming stars and the orient touched with color. Urge upon them the experience, in order that the imagination throughout the rest of life may have the glorious reality as a picture-building foundation. Without it full appreciation will be impossible. The writer saw the picture and put it on his printed page in order that the reader might see it. The reader does not really read unless he sees it.

In prose for the seventh grade.—In a seventh grade reader is a chapter from Hezekiah Butterworth's *Young Folks' History of America.* Here is part of one paragraph:

"We shall see land in the morning," said Columbus. He stood upon the deck all that night, peering into the dim, starlit spaces. At midnight he beheld a light. The morning came. Beautifully wooded shores rose in view. Birds of gorgeous plumage hovered around them. The crews set off from the ships in small boats. Columbus first stepped upon the shore.

Has one read this unless he sees Columbus standing on the deck throughout the night? And what a revealing detail are the words "dim, starlit spaces"! Not to picture that, is to lose one of the beautiful scenes of history. Then the dignity of the words, "The morning came." One must not only see the coming of the morning; because of

these words he must live through the slowly passing moments with Columbus. He must endure his anxiety; he must see him facing forward, never turning to note the first flushes of dawn. He must realize with him the endless delay in the coming of the half light, of the morning! The detail is intended to arouse the imagination to vastly more than a mere picture; it must vivify for the reader the hope and the dread of the discoverer. Then "beautifully wooded shores" and "birds of gorgeous plumage." Two details stand for all. Nothing else is mentioned. Was there nothing else to be seen? Yet if the twelve-year-old reader sees anything else, he must see it with the eye of the imagination, and all that he sees must grow from the details planted by the writer for the express purpose of bearing fruit. Learning to read is vastly more than learning to pronounce words and to get from them their dictionary meaning; it is also finding all that is between the lines. Every detail is a possible paragraph or chapter. The reader must expand it. Those who do are really readers.

In another selection for the seventh grade[1] is a passage from an address by Henry W. Grady, editor and orator of the South, one of the most influential Americans of his generation, one who did more, probably, than any other individual to bring back to North and South alike the feeling of kinship and neighborly helpfulness of the days long antedating the Civil War. Mr. Grady, seeking the real strength of our Republic, visits the Capitol at Washington. And now his own words:

But a few days later I visited a quiet country home. It was just a simple, modest house, sheltered by big trees and encircled

[1] *Wheeler's Graded Literary Readers.*

by meadow and field, rich with the promise of harvest. The fragrance of the pink and of the hollyhock in the front yard was mingled with the aroma of the orchard and of the garden, and resonant with the cluck of poultry and the hum of bees.

Inside the house were thrift, comfort, and that cleanliness which is next to godliness. There was the old clock that had held its steadfast pace amid the frolic of weddings, that had kept company with the watchers at the bedside, and that had ticked the solemn requiem of the dead. There were the big, restful beds, and the open fireplace, and the old family Bible, thumbed with the fingers of hands long since still, and blurred with the tears of eyes long since closed, holding the simple annals of the family and the heart and the conscience of the home.

Note the power to picture contained in the details *modest house*, *big trees*, *meadow*, *field*, *harvest*, *fragrance*, *pink*, *hollyhock*, *aroma*, *orchard*, *garden*, *cluck*, *poultry*, *hum*, *bees*. And in the following paragraph, of *cleanliness*, *old clock*, *big restful beds*, *open fireplace*, *old family Bible*. To tell all that is told by these suggestive items would require pages, and then it would be done less effectively. The picture of the home, inside and outside, of the yard, of the garden and orchard, a half dozen or more pictures in all, stand forth in perfect light and shade. Only a master of words knowing the power of the detail to kindle the imagination could in a few prose phrases thus reveal both the pictures and the history of millions of homes in which live the common folk of our nation. Nor should any teacher of children be satisfied to let pupils pass over such passages without helping them to find all that is between the lines.

The teacher of reading and character.—In every grade youth must be trained to read all that lies between the lines. It should also be trained to understand that the

true greatness of any nation depends to a large degree upon such homes as Mr. Grady pictures. The teacher of reading may make literature go far in the development of right character. Is not this too a real duty?

TEST

1. Besides picturing . . . , details are often used to picture . . . .
2. Three examples of oral literature are . . . .
3. In order to develop a detail into a . . . the imagination of a person without experience in the matter being considered will . . . .
4. A way to develop the power of expanding details into pictures is to require pupils to . . . .
5. Teachers of . . . grade should . . . this power.
6. Pupils should be trained often to close . . . in order to . . . .
7. Teachers of reading may also teach . . . by . . . .

EXERCISES

1. Speak before your classmates an original sentence containing two words which are as potent as "turquoise lake."
2. In a poem or a piece of prose in a school reader find several equally suggestive details made up of one, two, or three words.
3. Do the same with a poem or a piece of prose found in a current magazine.
4. In a reader find a bit of prose with the picturing power present in the paragraphs quoted from Mr. Grady.
5. Write three or four sentences picturing by means of details a favorite haunt in the woods, a charming home, or a beautiful landscape.
6. Find a poem containing many picturing details. Prepare to teach it, keeping in mind not only the material presented in this chapter but also that presented in Chapter 25.
7. Examine one of Mr. F. Hopkinson Smith's essays or short stories, seeking every picturing detail. Plan the manner in which you would induce your pupils to expand several groups of

details into a complete picture. Let several students go through this teaching process before the class.

8. Find Robert Louis Stevenson's poem "The Swing." Let a student teach it as if to a class of children.

9. Turn to Problem 7 at the close of Chapter 27.

10. Chapter V of Miss Bone's *Children's Stories and How to Tell Them* is entitled "Picture Making and Word Choosing." It is intended for the teacher learning to tell stories; it is of high value to the teacher learning to teach appreciation. It should be considered by the class through a committee.

CHAPTER 29

THE DETAIL REPRODUCING EXPERIENCES

Re-living experiences.—The purpose of the writer who uses the detail to picture people and places is to enable the reader to go through the experience of seeing with the imagination what he, the writer, had seen either with his eye or his imagination. Both of the uses of the detail so far considered, then, are in reality forms of the wider use now to be considered, namely, its use to make the reader live through the experiences which another person, real or imaginary, has lived through.

Literature and life.—Literature is often defined as a mirroring of life. Life, however, is only a congeries, a continuing succession, of experiences. Literature, then, in many of its phases is only a writer's attempt to portray with words the experiences of people in so effective a manner that in his imagination the reader will be able to re-live those experiences. Experience has proved that this can be done only by suggestion. Facts as such are helpless. But facts so used as to kindle the imagination will every time be effective. Such facts are details, that is, are selected incidents which the trained reader will immediately recognize (sometimes consciously, sometimes unconsciously) as being intended by the writer to set the imagination to work rather than to impart information. In literature, facts as such have almost no place, while facts designed to kindle the imagination (details), facts selected because of their suggestive power, are all impor-

tant. Such facts (details) have the power of putting between the lines far more than they put in the lines, and that which is between the lines, that which is suggested, is the very heart of literature.

The school and appreciation.—During the first three or four years of school life efficient teachers give pupils power to pronounce words and to comprehend thought suited to their years. During the remainder of life, as need demands, these two powers develop almost of their own accord. But far more than three or four years are needed to train pupils to read all that is between the lines. Not a little can be done in primary grades; more can be accomplished in intermediate grades; in junior high school and high school the prime aim in the teaching of literature should be to develop this power of seeing and of feeling all that the writer saw and felt.

In spite of the fact that in many schools the development of this power is never a conscious aim, practically every person leaves school with considerable ability to grasp that which the author has put between the lines. Probably a majority of those who read literature have never been aware of the development of this power. It has come gradually in reading as it has come gradually in living; for is not literature a mirroring of life? In daily experience every person little by little attains the power of subconsciously selecting the incidents (details) that do more than impart information and of grasping the wider meanings which they suggest. It is exactly this power which makes appreciative readers, and as it is developed in life, it is transferred unconsciously to literature.

If this is true, why should the schools aim to develop this power? Why not leave its development solely to experience? First, the schools should consciously aim to

develop this power because such aim will assure a vastly greater number of appreciative readers than will result from its incidental development through experience. Second, they should have this aim because the development of this power in literature will not only hasten but also will greatly broaden its development in life; through appreciative reading we learn much about the fine art of living. Third, the schools should aim to develop this power because such school training will accelerate the development of the ability even in those persons in whom later it would be developed through life experiences. That the development of this power should be a prime aim in all teaching of reading is unquestioned.

The detail in conversation.—In conversation, as in literature, the detail, or incident that is full of suggestion, is infinitely more important than is any mere statement of fact. One seeking information asks for facts. One wishing to be interested asks for details that will kindle the imagination to vigorous activity. Was it to convey mere information or was it to arouse the imagination to find something between the lines that the following bits of real conversation were spoken?

Oh, she may be all right, but she insists that her husband shall always come in at the back door and shall take off his shoes on the porch before he comes in.

The apartments are exactly alike, but we shall take 78 because it faces south.

We had no interest in the apartments in that building, for the kitchen of every one we visited was alive with roaches.

They live in a charming place with a sunken garden like an oriental rug.

A bronze Buddha with the quiet of the ages on his face looks at one from a long, narrow, very high Chinese table as one enters the sun parlor.

As we drove through southeastern Pennsylvania, masses of crimson ramblers tumbled over the embankments along the highway.

Their house is a jumble, a veritable museum, of curios from Turkey and Arabia.

We two girls sat alone in the automobile beside that country lane from eleven o'clock until it grew light, the storm raging every minute.

Why, their baby is sunshine from morning till night and is silence from night till morning.

Will the reader put into words all that is between the lines in each of these several sentences of conversation? In conversation is it better thus to be suggestive or to talk plain prose? Will not men and women more frequently use such suggestive and interesting bits of conversation if they are trained as children to understand the power of the detail? Should not the schools thus train every pupil?

Literary details reproducing experiences: Examples.— Some of the sentences from conversation have painted pictures; others have asked the hearer to live through experiences. Now from brief quotations from literature see the power of details to make the reader live through various types of experience:

Maddening thirst robbed him of his reason, and he wandered a maniac, tearing his hair and biting his arms, to suck moisture from his blood.

Even in the heart of a great city the fragrance of apple-bloom and the perfume of lilac-bud and of dewy violet fill our senses as fond memory carries us back to cherished haunts.

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

We see them part. We see the wife standing in the door with the babe in her arms, standing in the sunlight sobbing. At the turn of the road a hand waves—she answers by holding high in her loving hands the child. He is gone, and forever.

As soon as the women prisoners caught sight of the child, they ran to it gesticulating wildly. The mother gave a shriek, and stood at bay before them, prepared to defend her babe from violence. The guard came running up; but instead of the abusive language which had heretofore greeted the young wife, the poor women broke into raptures over the babe. "Oh, the darling! Let me hold him!" One after another stretched out her marred arms in entreaty toward the obdurate nurse. "Isn't he the innocent!" exclaimed the vilest of the prisoners. At that word several of them peered into the pure face of the child, and then broke down, tears streaming down their cheeks.

The teaching process.—Will the reader stop long enough at this point carefully to seek and find every detail in each of these varied quotations and to elaborate each detail into the completed whole of its suggestive power? This is the process which must be gone through in every reading lesson in the grades and in every literature assignment in the high schools in order to develop in boys and girls a conscious power to distinguish the detail from the prose fact designed to give information, and then to feel all that the author felt and see all that he saw as he chose the detail as the best possible instrument to accomplish his purpose. The reader of course lives through the detailed experience by synthesizing, or combining, all the thoughts, emotions, and pictures resulting from the various details; nevertheless, it is necessary to give each separate detail full opportunity to produce its own effects.

As every teacher should clearly understand this phase of the author's art, and as many preparing to teach have had but slight opportunity in their earlier work to achieve

this understanding, further illustrative quotations will be presented. Merely to read these quotations with the realization that the purpose of the author is to make the reader re-live the experience will have value. Far greater will be their value, however, if the student will carefully study each selection, determine exactly the words that make up each detail, and then elaborate the detail, in words, to the best of his ability. This will result both in a mastery of the literary technique involved in this use of the detail and in a vital grasp of the process by which boys and girls may be taught a real appreciation of the literature in which the detail is used to reproduce experiences. Each quotation is taken from a book now in use in public schools.

The experience detail in the first grade.—In a first reader occurs the following bit of conversation. As you read it, note that the writer wishes children of six or seven to shiver exactly as they would do under the force of a driving north wind. One of its details is peculiarly potent thus to arouse the emotional reaction desired. Which one is it? Has a teacher really had her pupils read these lines unless she has made them clearly understand that the writer wished them to feel the chill of winter? Nothing is given as information. All is given solely to make the children re-live the experience:

"How cold the wind blows," she said. "The trees are all frozen and bare. The brook is frozen over. The pretty robin's nest is full of snow. There are no birds in the woods."

In the same book is a story of the return of spring. The child has had experiences with spring. The writer wishes him to re-live those experiences. Some of the details chosen the child has noticed; others he has never noticed,

although he has been subconsciously aware of them. As you read, note that the effect on your feelings is wholly different, as it should be, from the effect produced by the details used in the last quotation. After you have read and have determined upon each detail and have elaborated it, determine upon other details suggestive of spring which might have been used by the writer. In like manner determine upon other details that might have been used in the preceding quotation.

Winter has gone. Spring has come.
There is no snow on the ground now. The days are warm and bright. The sun is high in the sky.
Soon the ground will be green with grass. There are wild flowers in the woods now.
All the birds have come back from the South.
The robin is here. He is building a nest in the old tree. Soon there will be some little blue eggs in the nest.

In studying these quotations for primary pupils the reader must remember that the writer was greatly hampered in his choice of words by the fact that he was writing for children who were just beginning to read. Note how much more vivid the details would be if he had used the names of wild flowers instead of the general term and had substituted for *tree* the name of a specific tree. Why is this true?

In the third grade.—In a reader for the third grade occurs Mrs. Hemans's "Night-Scented Flowers." In a quotation of four lines in which the poet is speaking to the flowers, the reader is made to feel that the sun has set and the shades of evening have fallen, and he almost feels the slight chill that has come with the approach of night:

The lark lies couched in her grassy nest,
The honey bee is gone,

And all bright things are away to rest;
Why watch ye here alone?

Would you experience a Fourth of July? In another book for the third grade is quoted Henry Holcomb Bennett's widely known poem of patriotism "The Flag Goes By." Six lines from this poem, containing five details, give a complete experience of the parade; and does not the parade adequately symbolize the entire day?

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky:
Hats off!
The flag is passing by!

In the fourth grade.—In a fourth reader occurs Wordsworth's "March." Note the details used in a single stanza, and compare them with the details in the first reader selection already quoted, remembering also that spring comes much earlier in England than it comes in New England and the Middle States.

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The ploughboy is whooping—anon—anon;
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone.

In junior and senior high school.—The examples that follow are all taken from books now in use in junior high

school or in high school. The first is a quotation from Thomas Wentworth Higginson. In it he wishes us to enjoy with him a summer afternoon. Note especially the details that appeal to the sense of hearing and to the sense of touch:

> What floods on floods of golden beauty steep the earth and gladden it in the first hours of day's decline! The exuberant rays reflect and multiply themselves from every leaf and blade; the cows lie upon the hillside, with their broad peaceful backs painted into the landscape; the hum of insects, "tiniest bells on the garment of silence," fills the air; the gorgeous butterflies doze upon the thistle-blooms till they almost fall from the petals; the air is full of warm fragrance from the wild-grape clusters; the grass is burning hot beneath the naked feet in the sunshine, and cool as water in the shade.

Perhaps in no poem in literature has the detail been used more potently to make the reader re-live experiences than in Keats's "The Eve of St. Agnes." In it details are used to appeal to each of the five senses. In the following lines from this poem, not only pick out the details and elaborate them, but also determine carefully the particular sense to which each of them appeals. Keats wishes his readers not only to feel that it is cold; he wants them actually to suffer with the cold. As you read the lines, let the details have full sway in your emotions. You should shiver and find yourself drawing your coat more closely about you. Such emotional reaction shows that you possess real literary appreciation, exactly the kind you can develop in your pupils by having them pause whenever they meet details, recognize them, note the senses to which they appeal, and elaborate them. It will often be well in assigning a reading lesson or a literature lesson to point out passages which you wish thus studied. At times pupils

may be asked to list details in writing, together with as full a statement of the emotional reaction which they cause as the pupil is able to make.

St. Agnes' Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limped trembling through the frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seemed taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith.

In essays of every type the detail used to reproduce experiences is constantly used. In one of his nature essays John Muir makes his readers live through a unique experience during a wind-storm in the high Sierras. Tramping the forest, Mr. Muir decides to enjoy (and later to let us enjoy) the exhilaration of the storm from the top of a swaying spruce. He climbs to a height of a hundred feet, where his tree-top describes an arc of from twenty to thirty degrees in the sweeping gale. Now stand beside him:

I kept my lofty perch for hours, frequently closing my eyes to enjoy the music by itself, or to feast quietly on the delicious fragrance that was streaming past. The fragrance of the woods was less marked than that produced during warm rain, when so many balsamic buds and leaves are steeped like tea; but, from the chafing of resiny branches against each other, and the incessant attrition of myriads of needles, the gale was spiced to a very tonic degree. And besides the fragrance from these local sources there were traces of scents brought from afar. For this wind came first from the sea, rubbing against its fresh, briny waves, then distilled through the redwoods, threading rich ferny gulches, and spreading itself in broad undulating currents over many a flower-enameled ridge of the coast mountains, then

across the golden plains, up the purple foothills, and into those piny woods with the varied incense gathered by the way.

In fiction, too, the detail reproducing experiences is constantly used. While the author of the following paragraphs lacked many of the things which the skilled literary artist possesses, she did have rare power in presenting details potent to make a reader live through the experiences of another. While reading these paragraphs taken from a seventh reader, remember that earlier pages have revealed the fact that Elnora, a red-headed, awkward, stylelessly dressed gawk of a girl who has never lived in a city, has determined, contrary to her mother's wishes, to enter the city high school. She has never seen the building, has not one acquaintance, and is ignorant of what to do. In a corridor she has met the principal and has been told to find the morning assembly. Now live with her through her embarrassment:

Elnora stood before the entrance and stared into the largest room she had ever seen. The floor sloped down to a yawning stage on which a band of musicians, grouped around a grand piano, were tuning their instruments. She had two fleeting impressions. That it was all a mistake; this was no school, but a grand display of enormous ribbon bows; and the second, that she was sinking, and had forgotten how to walk. Then a burst from the orchestra nerved her while a bevy of daintily clad, sweet-smelling things that might have been birds, or flowers, or possibly gayly dressed, happy young girls, pushed her forward. She found herself plodding across the back of the auditorium, praying for guidance to an empty seat.

As the girls passed her, vacancies seemed to open to meet them. Their friends were moving over, beckoning and whispering invitations. Every one else was seated, but no one paid any attention to the white-faced girl stumbling half blindly down the aisle next the farthest wall. So she went on to the very end,

facing the stage. No one moved, and she could not summon courage to crowd past others to several empty seats she saw. At the end of the aisle she paused in desperation, as she stared back at the whole forest of faces, most of which were now turned upon her.

In one burning flash came the full realization of her scanty dress, her pitiful little hat and ribbon, her big, heavy shoes, her ignorance of where to go or what to do; and from a sickening wave which crept over her, she felt that she was going to become very ill.[1]

The teacher's aim.—At this point the student eager to become a really efficient teacher of reading should turn back to the first example given in this chapter and should go carefully through every example with the question unceasingly repeated, "Is there in any one of these examples a single place where the author wishes to convey information, or in every case is he striving to kindle the imagination?" In a hundred sentences the statements look like plain prose; they seem to be mere statements of fact; they will impress the casual reader as being intended merely to convey information. But the question "Of what use is this information to the reader?" will in every case bring the answer "Of no use." Then the question "Is this statement intended to set the imagination to work, to be suggestive, to put something between the lines, to help the reader to re-live an experience?" will every time demand an affirmative answer.

Literature must be suggestive. It must tell more than it seems to tell. Plain fact statements have no place in it. Prose literature and prose are as far separated as noon and midnight. Prose literature is like poetry; it is for the

[1]From *A Girl of the Limberlost*, by Gene Stratton-Porter. Copyrighted. Published by Doubleday, Doran and Company. Note that similar credit applies to later quotations concerning Elnora.

feelings, for the imagination; prose is for the intellect alone. Therefore every example given in the chapter should now be carefully reviewed for the purpose of fixing in the student the "feel" of the statement used for purposes of suggestion rather than for purposes of information. The purpose of the writer (it may be conscious in him, it may be only subconscious) is the test. When he wishes to pass a message from his mind to the mind of another, he writes plain prose. When he is kindled, is under the spell of an emotion, and wishes to bring his reader under a similar emotion, he consciously or subconsciously chooses the incidents (details) that aroused his own emotion and strives so to word them that they will kindle the reader. When any writer wishes only to convey information, the reader who would understand must use his power to cognize words and his power to grasp thought. When he would kindle the reader, he who would understand must cognize words and grasp thought, but in addition must emotionally elaborate every detail so that he feels all its suggestions. The teaching of both oral and silent reading must take this power into consideration even more fully than it remembers to develop the word-recognizing and the thought-getting power. One really reads only when he gets the emotions and pictures as well as the thought. From the earliest grades the true teacher of reading aims consciously to develop this power.

TEST

1. A prime aim of authors is to make readers . . . .
2. In making readers do this mere . . . are helpless because it can be done only by . . . .
3. During early school years teachers give pupils . . . and . . . .
4. In addition they should also regularly give . . . .

5. The years give to most people something of . . . .
6. Three reasons the schools should . . . are . . . .
7. In conversation . . . is more important than . . . .
8. In order to teach appreciation the teacher should require pupils to . . . .
9. In no poem is the detail used more potently to make the reader . . . than in . . . .
10. Pupils can be taught appreciation by being required to . . . .
11. In assigning reading and literature the teacher often should . . . .
12. Two questions the efficient teacher of reading must constantly ask are . . . .
13. Prose and prose literature differ thus: . . . .
14. A writer is kindled when he . . . .
15. A reader is kindled when he . . . .
16. In teaching both oral and silent reading the teacher must . . . , must . . . , and must . . . .
17. The reader who appreciates gets . . . , . . . , and . . . .

EXERCISES

1. Bring to class as many as ten examples of the detail used in conversation to reproduce experiences. Draw from your own conversation if necessary.
2. Find in current prose five good examples of this use of the detail.
3. Find in current poetry five examples.
4. Rewrite each of the examples quoted from first grade books, using different details.
5. Determine upon two other details Mrs. Hemans might have used to suggest the coming of evening and two that Mr. Bennett might have used to make the reader see the parade.
6. Find in a current novel and read to the class a paragraph as effective in reproducing an experience as is the quotation from Gene Stratton-Porter.
7. In a schoolbook choose a brief selection and teach your classmates, as you would your pupils, to appreciate a reproduced experience.

8. Do the same with a child, selecting literature suited to his grade.

9. If it can be arranged, do the same with a class in the training school.

10. Turn to Problem 7 at the end of Chapter 27.

11. The chapter covering pages 98–112 in Max Eastman's *Enjoyment of Poetry* bears the title "Realization of Action." This chapter is a consideration in large part of the detail reproducing experiences. Perhaps most students will find the chapter somewhat difficult reading. Students who like to concentrate, however, will find it most stimulating. The three following chapters, "Realization of Things," "Emotional Realization," and "Realization of Ideas," deal with various uses of the detail, and the real student will be well repaid for the time he gives them.

12. From the viewpoint of the writer rather than of the interpreter of literature the detail reproducing experiences is treated in Chapter V of Blaisdell's *Composition-Rhetoric*. To read this chapter will give the student another slant on this important subject.

CHAPTER 30

THE DETAIL REVEALING CHARACTER

Character of prime interest to people.—People are interested in people more than in anything else. This is as true in literature as in life. A reader cares to live through the experiences detailed in a book primarily because another person, real or imaginary, lived through them. The fact that literature mirrors men and women makes it of interest to other men and women.

Nor are men and women interested particularly in the height or weight or strength of other men and women; they are not primarily interested in their intellectual ability; they are interested in the kind of people these other people are; they are interested in character. Literature therefore must deal, not with inches or pounds or muscle flections or intelligence quotients, but with what people are, with character. More clearly than anything else, if he would grip the interest of his readers, an author must reveal character. And he must reveal character in a manner easily understood by the average reader; that is, the reader must get acquainted with people in books in the same way he gets acquainted with them in life. In this respect also literature mirrors life, for the methods of revealing character in books are just the methods by which character is revealed in life. And in life character is revealed by details.

The detail revealing character in life.—A dog, interested wholly in its own affairs, passes a man standing on the street. Without the slightest cause the man kicks it viciously, laughing uproariously as it speeds away howling. You have seen the incident. Do you like the man or dislike him? Do you care to be introduced to him? Do you wish him for your nearest neighbor? Do you have an idea how he treats his children? Briefly, are you acquainted with him? Do you know him? Perhaps the man is your banker; will you leave your money in his bank or transfer it to another bank? Or he is your grocer; will you continue to patronize him, or will you go elsewhere? Has not this little incident revealed to you the real character of the man? You feel that this is true, you instinctively know that it is true, because you saw that there was no cause for the act; the kick came, not from the man's leg and foot, but from his heart. The acts that come from the heart are the acts that reveal character.

The farmer's sign.—A farmer displays at the entrance of the lane leading into his farm the sign "Hunters and fishermen welcome. Please do not harm the stock. When the big bell rings, come in and have dinner." Assuming that he means it, as he does, are you not able to tell the kind of man he is? Are you not acquainted with him? Do you not know his character?

The millionaire's berries.—Two paths and only two lead from a city of six or eight thousand to the side of the adjoining mountain, which summer finds covered with luscious wild berries. The owner of the mountain side, who is rated at seven millions, posts at each path a guard, who collects two cents a quart for all the berries brought into town by men or women or little children. He boasts that

at the end of the summer he is usually a hundred dollars ahead, after his guards are paid. Do you know his character?

A man who would not listen.—An eminent educator, son of missionary parents and reared by an Arabian nurse, spoke Arabic as easily as English. As he sat alone at a table in a New York restaurant, two men seated themselves at an adjoining table and began talking, in natural voice, about matters of a wholly confidential nature. They were speaking Arabic, and they had no idea any one could understand them. The educator rose, walked to them, and said, in the language they were speaking, "Pardon me, gentlemen, but I cannot help hearing what you are saying."

A man who fooled the crowd.—On Wall Street in New York, at an hour when the sidewalks were crowded, a small boy, perhaps the son of a janitor living in one of the office buildings, was rolling a huge automobile tire. As he watched his hoop rather than where it was going, it slipped between the legs of a tall, heavy man walking rapidly toward the boy, and tripped him so that he fell sprawling. The lad stood silent, riveted to the spot, while the crowd that immediately gathered expected anything except what happened. The man got to his feet, put his hands on the lad's shoulders, stooped so as to look right into his eyes, and said, "My boy, when I was your age, I had the whole of a country road on which to roll my hoop. It's too bad that you have no place but this busy street. You take this; and maybe you'd better be a little more watchful the next time, for your hoop might run into a man who had forgotten that he once was a boy," and he put a dollar into the lad's hand and went his way. Every person who saw it gave a sigh of relief and a smile of satisfaction.

And every person who saw it felt, as you feel, that he really knew the man.

These five incidents taken from life show the use of the detail to reveal character. They make clear the way in which people, in life, become acquainted with other people. In exactly the same way authors use the detail to reveal to their readers the character of their people, to make readers acquainted with their people. Sometimes an author strives to tell abstractly that a character is cruel, or hospitable and generous, or stingy, or considerate, or thoughtful of others. His efforts are seldom any more helpful than are the adjectives here used to make known the persons with whom you became acquainted by means of the incidents from life.

It is again the power of suggestion. The detail is not given to convey information; it is given because it will kindle the imagination to an understanding of all that lies between the lines. Each of the incidents given tells vastly more about the person than it seems to tell. The imagination seems to say, "Because that man kicked the dog, I know him; I know that he will——," and the rest of the sentence is the dog incident raised to the *n*th power; everything else he does will be of the same type. No doubt there are occasional instances when the conclusion of the imagination is inaccurate. Nevertheless the imagination goes right on reaching its conclusions, and they are so often correct that we regularly accept them and abide by them; we even find it difficult ever to change them, no matter what later incidents (details) may seem to tell. Because the imagination works in this way in life, it works this way in literature; therefore the author uses life incidents (details) to reveal to his readers the character of his people.

Character details in the first grade.—In a reader for the first school year is found this little story:

I have a box full of sand.
My father made the box.
My big brother put the sand in it.

The primary teacher, wishing to develop in her pupils the power to understand the detail which reveals character, says, after the little story has been read, "In the story who is speaking?" This answered, she continues, "The story tells about two persons. Who are they?" Then will follow the questions "Do you like or dislike the father?" "Why?" "Do you like or dislike the brother?" "Why?" "What other things do you think the father does for the child?" "Why do you think he does them?" After similar questions about the brother, the teacher may say, "Our little story tells us much more about both the father and the brother than it seems to tell. We like each of them, not only because of the thing the story tells us that he does for the child, but also because of the other things which we know he does."

In the fourth grade.—A fourth reader contains a story called "The Little Postboy," quoted from Bayard Taylor.[1] Mr. Taylor tells of traveling through Sweden in winter. He has his own sled, hiring horses at the government posts, which are from ten to twenty miles apart. One evening, anxious to make the next post, twenty miles farther on, he finds no man to drive for him, but the woman says her twelve-year-old son, Lars, will take him, and they will be there by eleven o'clock. They start. The storm increases. The snow drifts deeper and deeper.

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[1] *Boys of Other Countries*. Selections used by courtesy of G. P. Putnam's Sons, Publishers, New York and London.

Finally they can go no farther, as they have lost the road, and Lars says,

"I think we must stay here all night."

"We shall freeze to death in an hour!" I cried. . . .

"Oh, no!" exclaimed Lars, cheerfully. "I am a Norrlander, and Norrlanders never freeze. . . . Besides, I know what my father did with a gentleman from Stockholm on this very road, and we'll do it tonight."

They unharness the horse, and Lars, leading it to the shelter of a great fir tree, covers it with a reindeer skin and gives it some hay.

Lars spread the remaining hay evenly over the bottom of the sled and covered it with the skins, which he tucked in very firmly on the side toward the wind. Then, lifting them on the other side, he said: "Now take off your fur coat, quick, lay it over the hay, and then creep under it."

I obeyed as rapidly as possible. For an instant I shuddered in the icy air; but the next moment I lay stretched on the bottom of the sled, sheltered from the storm. I held up the ends of the reindeer skins while Lars took off his coat and crept in beside me. Then we drew the skins down and pressed the hay against them. When the wind seemed to be entirely excluded, Lars said we must pull off our boots, untie our scarfs, and so loosen our clothes that they would not feel tight upon any part of the body. When this was done and we lay close together warming each other, I found that the chill gradually passed out of my blood. . . .

There was barely room for the two of us to lie, with no chance of turning over or rolling about. In five minutes, I think, we were asleep, and I dreamed of gathering peaches on a warm August day, at home. In fact, I did not wake up thoroughly during the night; neither did Lars. . . . I remember that his warm, soft hair pressed against my chin, and that his feet reached no further than my knees.

To this small lad of twelve had been entrusted the life and welfare of a stranger. How equal to his task he proved! No worry when the storm brought what the man thought was serious danger of speedy death. He knew what to do. He did it. Thus a single detail out of the life of the lad tells his character, reveals his resourcefulness, courage, ability. If we had a volume about him, it could no more fully tell the kind of boy he is. Should the pupil of the fourth grade grasp only the incident, or should he really read what Mr. Taylor wrote and understand the full character of the boy? Will he master it better if he is conscious of the process, or must he be left to get it subconsciously, if at all?

Junior high school.—In a seventh reader, in a story entitled "The Sea of Darkness," Elbridge S. Brooks aims to make known the kind of man Columbus was. He uses several details. When the fleet was near the Canary Islands, the rudder of the "Pinta" became loose, broke, and finally came off. Of course the sailors wished to return. Columbus made port on the island of Gomera to have the rudder replaced. A near-by volcano became active, and again the sailors, frightened almost to insanity, demanded that the foolish plan of the leader be abandoned. Columbus sailed on. Then came a rumor that the navy of Portugal had been sent to intercept Columbus. He sailed on. The compass, a recent invention, no longer pointed to the North Star. He made up a story to explain the fact and sailed on. Next they found themselves in the Sargasso Sea, and the sailors were sure that they were just at the edge of the world, the final "jumping off place." Columbus sailed on. Then came the trade winds, always blowing west. They knew they could never return; but their admiral sailed on. What could defeat such a man?

A reading of any standard life of Columbus will reveal as much as this reveals concerning his character, but will reveal little more; he was a man who sailed on. Nothing could discourage him. And what a message there is in such a story for every seventh grade girl and boy; yet Mr. Brooks says nothing about it. He leaves it between the lines. Should teachers be sure that pupils really read the story? By questions should they guide pupils to pick out each of these details and to expand it to its full meaning?

In much better literary form Joaquin Miller in his poem "Columbus" reveals the character of the title hero. In each stanza the mate tells of some concrete incident, a detail, which causes the sailors to wish to return; and Columbus closes each stanza with the reply, "Sail on! sail on! and on!" The man of one idea. The single repeated fact illuminates the whole character. And Miller closes the poem with the inspiring lines,

> He gained a world; he gave that world
> Its grandest lesson: "On! sail on!"

Really to read the poem is to get the character of Columbus, to get it in the full, and in addition to get an inspiration for leadership which education should give every student. Literature appreciated becomes a power in life. Teachers develop this power by habituating pupils to search for details and to find in every detail all that it suggests.

In a seventh reader a selection from Victor Hugo tells of the little orphan street gamin Gavroche, who "was always shivering cheerfully under his rags" in the January winds. Aged nine or ten, he finds two waifs aged seven and five, and takes them under his protection. He has had

nothing to eat for three days. After long search he finds in his rags a sou. He buys bread, which is divided into three parts. He keeps the smallest. In the storm he leads them to a huge abandoned lath and plaster elephant. He gets himself through a hole in the huge foreleg; he drags the children after him. Rats unnumbered are there. He protects his charges. A terrible storm comes up, and they are frightened. He quiets them. The three finally sleep.

How fully is revealed the character of Gavroche. Two or three details, and we know all about him—his generosity, his unselfishness, his adroitness, his natural leadership. We know the kind of man he will become. His innermost springs of character have been revealed.

In "The Vision of Sir Launfal," a poem usually taught in junior high school, James Russell Lowell shows the development of character during a lifetime of bitter experience. Sir Launfal, going forth to seek the Holy Grail, flashes from the gate of his castle in gilded mail, riding a splendid charger:

> As Sir Launfal made morn through the darksome gate
> He was 'ware of a leper crouched by the same,
> Who begged with his hand and moaned as he sate;
> And a loathing over Sir Launfal came;
> The sunshine went out of his soul with a thrill,
> The flesh 'neath his armor did shrink and crawl,
> And midway its leap his heart stood still
> Like a frozen water fall;
> For this man, so foul and bent of stature,
> Rasped harshly against his dainty nature,
> And seemed the one blot on the summer morn,—
> So he tossed him a piece of gold in scorn.

What kind of man is this? He is starting after the Holy Grail, a task possible only to the pure in heart. As he

starts, he meets one needing help and sympathy, needing care and thought, and in scorn he rides by on the other side, tossing to the needy one a piece of gold.

A lifetime passes. On Christmas night a gray-haired wanderer is driven from the castle door by an attendant. Oh, the bitter experiences since that man rode from the same gateway in the long ago! His carol tonight is "Shelterless, shelterless, shelterless!" No home, no friend, no comfort. In a waking dream as he shivers in the night he sees the laughing spring in the midst of the hot sands of the desert, when all at once he hears a cry:

> "For Christ's sweet sake I beg an alms;"—
> The happy camels may reach the spring,
> But Sir Launfal sees naught save the grewsome thing,
> The leper, lank as the rain-blanched bone. . . .
> He parted in twain his single crust,
> He broke the ice on the streamlet's brink,
> And gave the leper to eat and drink.

How different is this man from him who tossed a piece of gold in scorn. The single detail in each instance reveals all the character. The pride, disdain, selfishness; the humility, selflessness, friendliness. All is made known.

Few of us are born to the purple of appreciation; most of us must be taught to understand consciously such literary art. And the place to teach it is in the school beginning with the first grade and continuing throughout high school. The possibilities grow with knowledge; the more one masters, the more he realizes he has yet to master.

In the high school.—On page 333 you have read of Elnora's first moments in high school. The quotation closes with the distressed country girl standing in front

of the entire school, so frightened that she has no idea what to do. Then follow these sentences:

> Then out of the mass she saw a pair of big brown boy eyes, three seats from her, and there was a message in them. Without moving his body he reached forward and with a pencil touched the back of the seat before him. Instantly Elnora took another step, which brought her to a row of vacant front seats.

What do we know about this boy? Nothing else is said. How was he dressed? What was the emotion that prompted him to help the homely, ill-dressed, friendless girl? What was back of this emotion? Do you like the boy who did such a thing? What do you know about his mother? How does he treat his sister? Do girls like him? Do boys like him?

Are not all these questions answered by this single detail? Are pupils really reading unless they get the answers to these questions? Should they not be taught to interpret, to understand, the detail having as its business the revelation of character?

Homer's *Odyssey* is commonly read in translation in high school. Most students enjoy it because it is a good story. It should be studied, however, for its literary art as well as for its story. Its art, although of the age of literature's earliest beginnings, coming down from almost three thousand years ago, is the art of today High school teachers should not fail to have their students constantly alert to discover Homer's uses of the detail and to elaborate them to the full.

The *Odyssey* tells of the ten years' wanderings of the hero Odysseus. One of the last things told is that he could easily bend the bow which no one else could bend.

That measures his physical strength. But that is unimportant. Determined to hear the sirens, who he knows tempt to death all who come within the charm of their magic music, he fills with wax the ears of his sailors and has them bind him to a mast so that he cannot be enticed into the danger; thus he hears in safety. He devises the plan and the instrument with which the single eye of Polyphemus is bored out, and then on him falls the necessity of inventing a method of escape from the cave; and how cleverly he meets it. By many such incidents (they are details) his keen intelligence and craft are suggested. Well treated by Circe, he refuses to eat at her request until she has restored to him his companions, changing them back from swine to men; he will not desert them. His thoughtfulness when he goes out to meet Nausicaa after being cast on the shore and in all his later association with her is of the same type. Thus by means of details revealing character is made known to the reader the real Odysseus, a man of nobility and highest worth, even when measured by the standards of today.

Two types of character-revealing detail.—In teaching the detail which reveals character one must always keep in mind that in life, and therefore in literature, there are two types of incident that inevitably reveal what a man really is. The first is the incident that comes right out of a person's heart, the act that flows forth as naturally as water flows from the hillside in an ever-living spring. Each of the five incidents given in the early paragraphs of this chapter is of this kind. Each of these men did what he did as naturally as he breathed. Another type of incident tells exactly the opposite of what it seems to tell. One seeing the act assumes that it comes from the heart and therefore that it tells the character of the one who acts,

when in fact it is something which one does with the deliberate intention of deceiving. He wishes people to think he is what he is not; therefore he does the thing which he feels will give them the desired opinion. Such an act, when understood, has exactly the opposite effect to that desired. Of course such acts deceive many individuals and sometimes whole communities, and the deception occasionally lasts for years. The longer it lasts, the more completely do the people know the real character of the man when the facts come to light. Both in life and in literature both of these types persist. Usually in literature the reader understands that deception is being practiced; it is the other people of the story who are being fooled.

Teaching the character-revealing detail.—Is the suggestive incident that is drawn hot from life, the detail that reveals character, something to be taught, or is it something so simple that every pupil in the intermediate grades and beyond will subconsciously recognize it and understand most of its meaning? The high school teacher will find that the average senior, asked to pick out the incidents in a short story which reveal character, will be lost; asked to elaborate details that the teacher picks out, he will be even more completely lost. Without question most high school students will subconsciously, as they read, comprehend much that is revealed by character details. A conscious knowledge, however, developed by the concrete teaching which insists on the primary pupil and the high school senior regularly watching, as he reads, for character details and all other kinds of details, is sure to result in a far more complete literary appreciation.

In all grades this concrete teaching may take the form of such questions as follow:

Whom do you like or dislike in this story, and why?

What incidents on this page make you like or dislike a character?

Why do they have this effect?

What do these incidents make you feel about the person beyond the facts that they directly tell?

If you saw a person do this particular thing, what would you feel about him?

Did you ever see such a thing as this done by a person? If so, what was its effect on you?

If you saw a person do this, would you have confidence in him or would you distrust him?

Would a person who does such a thing make a desirable neighbor?

Do your good friends do such things as this?

If they do, do you like them more or less because of the acts?

If your friend did this, would you cherish him still more, or would you give him up?

Teaching an understanding of the various uses of the detail should be a part of the regular work in all reading and literature classes. It is not something separate, something calling for its own place on the schedule. To teach pupils to appreciate all that an author puts in his lines and between his lines is a part of the daily duty of every English teacher.

TEST

1. Literature is of interest to readers because it . . . and particularly because it . . . .
2. Men and women daily . . . with other people by means of . . . .
3. The writer who strives to . . . abstractly seldom . . . .
4. The imagination, kindled by a character-revealing . . . , assumes . . . .
5. Teachers develop power to . . . literature by . . . .
6. The use of details began with . . .

7. The two types of character-revealing detail are . . . .
8. The character-revealing detail should be taught because . . . .
9. One way of teaching it is the use of such . . . as . . . .
10. Teaching an understanding of details is . . . and should be given . . . attention.

EXERCISES

1. Tell the class of a character-revealing incident which you have seen and ask them to elaborate its suggestions.
2. Tell the class of an experience in which you have been deceived by a deliberate act of another.
3. In a current magazine study a short story in order to discover every character-revealing detail used in it.
4. Study a school reader for a grade you expect to teach, find examples of character-revealing details, bring them to the attention of your class, and have members of the class elaborate them.
5. Bring the same details to the attention of a child of suitable age and by questions develop in him an appreciation of their power.
6. In the training school do the same thing with a class.
7. Do the same thing, using a classic being studied in high school or junior high school.
8. Turn to Problem 7 at the end of Chapter 27.
9. The detail revealing character is treated from the point of view of self-expression work in the first chapter of Blaisdell's *Composition-Rhetoric*. The name given to it there is the character hint. The discussion in that chapter, being from another viewpoint, may be helpful for students.
10. A much more adequate treatment of the detail revealing character is found on pages 94–114 of Dr. Sherman's *Elements of Literature and Composition*. Every junior high school and high school teacher of English should own and master this book from the first page to the last.

CHAPTER 31

THE DETAIL REVEALING FEELING

Alike in life and in literature some acts make known character, while other acts reveal feeling. A person does one thing because his character prompts him to do it; he does another thing because his feelings prompt him to do it.

The emotion-revealing detail in the second grade.— A child is walking with her mother in a strange place. The story is told in a reader for the second grade, and the author writes, "Juliet kept close beside her mother." Unless the teacher recognizes that this statement is made, not to give the pupils information, but to tell them of Juliet's feeling, or mood, and unless the teacher pauses in order that the imaginations of the children may be set to work to learn just what meaning the writer has put between his lines, most of the pupils will fail wholly to recognize that Juliet snuggles up to her mother because she is afraid. To make the pause and help the children is to teach reading; to do otherwise is to let the pupils pronounce words without getting the meaning.

In another second reader children have been taken to watch the elephants at their work in a timber yard in Burma. Some of the huge animals, not fully trained, must be forced to their tasks by their mahouts, and the story says, "Then there would be great squealing and noise." Pupils must be helped to recognize that this fact

is given, not for information, but to reveal the feeling, the mood, of the elephants. They were angry. In another book the writer is less artistic, for he says of a boy, "He took the water, but he was very angry." Children of seven years will prefer the act that shows the mood to the statement of the mood. Let the reader substitute an act for "he was very angry."

In the fourth grade.—In a fourth reader the lame boy Lolo has taken his white poodle Moufflou to the hotel, where lies the poor little rich boy, too crippled to be out of his bed. His father has seen Moufflou's tricks, and has asked Lolo to bring the poodle and put him through his antics to amuse the suffering lad. As they enter, "A feeble smile lighted up his face as he saw Moufflou and Lolo; and then a shadow chased it away." Why the feeble smile? Why the shadow?

> Lolo then put Moufflou through his tricks, and the little boy laughed and shouted with his tiny, thin voice, and tossed them both a handful of cakes and candies.

Why did he laugh and shout? Why did he toss the cakes and candies? Once home again Lolo finds the family in tears because the older brother, Tasso, the breadwinner, must go to the army for three years. The next day the wealthy father of the crippled lad who enjoyed the poodle's tricks offers Lolo's mother a thousand francs for Moufflou; and a thousand francs will hire a substitute for Tasso. That the poodle may be taken from the home, Lolo is ordered to go to his aunt's without Moufflou. "Lolo went away in silence to the home of his aunt." Returning, he finds no Moufflou to greet him. He is told that the poodle has been sold. "Lolo grew white and cold as ice. He stammered, threw his hands up over his head, gasped a

little for breath, and then fainted and fell." He later pushed Tasso away. "'It is for you Moufflou is sold,' he said with his little teeth and hands tight clenched."

Why did Lolo go in silence? Why did he grow white and cold as ice? Why did he stammer? Why throw his hands over his head? Why gasp for breath? Why did he faint and fall? Why did he push Tasso away? Why the teeth and hands tight clenched?

These questions may seem foolish; but only slight investigation will show that many children of the fourth grade accept the statements as mere facts and as having no meaning other than that given in the words themselves. The cause back of the act is not understood; and really to read, children must understand the cause. They must be taught to pause in their reading long enough to learn the feeling behind the act.

In another fourth reader the story of the Ugly Duckling tells of the numberless misadventures of the bird and of his final discouragement and determination to go to a flock of swans, expecting to find death in their midst. Instead, "The swans stroked his neck with their beaks." Instead of the mood which he expected his presence would cause, he finds a wholly different mood, which is revealed by this act of the swans. Should teachers help pupils to find what is between the lines?

In the fifth grade.—In a fifth reader is given a selection from *Robinson Crusoe*, in which the hero is made to say, "The tears would run down my face when I made these reflections." Why did the tears flow? This incident well illustrates the necessity of having the context in order to determine the mood. Were they tears of joy or tears of discouragement? Without the context it is not possible to tell.

In junior high school.—In junior high school literature the search for every type of detail must be unceasing. In a seventh reader is quoted the poem "The Landing of the Pilgrim Fathers," one stanza of which reads:

> Amidst the storm they sang,
> And the stars heard and the sea;
> And the sounding aisles of the dim woods rang
> To the anthem of the free.

Shall children be permitted to assume that this joy is due merely to the fact that they are on land instead of on their frail ship in the midst of the storm? Of course to get that is something; but the poet wished the reader to find much more than that between the lines. Is it teaching pupils to read if the reason behind this ringing song is not discovered?

Again in Byron's tribute to Washington the closing lines say:

> Bequeathed the name of Washington
> To make men blush there was but one.

Just why should men be made to blush? What feeling should cause the blush? Junior high school pupils are sure to miss the message of the lines unless they discover the feeling revealed by the act of blushing.

Balder, the Norse hero, is dead.

> The winds wailed; the clouds wept; the stars hid their faces; the moon grew wan and pale; dews rose from the earth; every tree and flower bowed its head; tears stood upon each blade of grass; the birds ceased their songs; the wide sea mourned on every shore.

It is by acts that the old bard makes known the moods of the various manifestations of nature. How monoto-

nous would it have been had the bard sung, "The winds were sorry; the clouds were sorry," and so on to the end!

Study the following brief quotations from junior high school literature, determining in each the act that shows feeling and the feeling which is revealed. In these illustrations the context is not needed:

Ichabod's teeth chattered and his knees smote against the saddle.

Turning my horse's head in the direction it (the buffalo trail) indicated, his freer gait and erected ears assured me I was right.

The little fellow again began to tremble.

The hair of the affrighted pedagogue rose upon his head.

The whole crew, accustomed to laugh in time of battle, trembled now.

When we buried our second little girl, the light went out of Maggie's eyes, and it's not come back.

The listener's blood ran colder now.

No man's face was free from tears.

Little Nell and her grandfather trod lightly and cautiously down the stairs, trembling whenever a board creaked, and often stopping to listen.

The moment it (the fact of Little Nell's death) passed their lips, he fell down among them like a murdered man.

Sometimes in making an assignment the teacher will have pupils mark such sentences, asking them to be ready to tell their meaning when they come to class the next time. Sometimes without warning she will ask pupils to interpert such sentences. Sometimes, after a paragraph has been read aloud, she will ask pupils to point out and interpret any passages in which mood, or feeling, is made known by means of an action. In some way pupils must

be taught consciously to recognize details that reveal feeling.

Teaching suggestions.—In teaching short stories and novels the teacher should always have students seeking consciously for every type of detail that has been studied. Frequent occasion should be taken during the recitation period to learn whether students are finding all that they should find. They may be asked to tell what they have found in a given page or paragraph; their attention may be called to a specific act, with the request that they tell what it reveals; they may be asked in a given chapter to list all details revealing character or feeling, with a statement after each of the particular thing revealed. The teacher eager to teach pupils to read will find ways.

For example, a class reading *The Man without a Country* may be asked to list all details that reveal mood. Every student who understands at all this use of the detail will list the outburst when Philip Nolan is asked by the court whether he has anything to say, the hurling into the sea of the copy of Scott's poetry, the action of Mrs. Graff when Nolan asked her a question, the action of Nolan after the Commodore had presented him with his sword of ceremony following the naval battle in which "plain buttons" had manned the gun of which the crew had been killed, Nolan's acts and the captain's acts when Nolan interprets to the negroes on the slave-ship that they are to be taken to their homes. These are only a few of many, but they are so outstanding that no student will be able to miss them if he at all understands the detail revealing feeling.

Three ways to make known feeling.—In three ways the author makes readers know the feelings of his characters. (1) He uses the detail only, as has been illustrated in this chapter. (2) He uses the act, the detail, and adds to it

a prose fact statement of the feeling, as, "Juliet kept close beside her mother because she was frightened." (3) He uses only the prose statement of the fact, as, "Juliet was frightened." Literary artists of today usually prefer the first form, the detail alone, the act that makes known the feeling. Critics agree that this is more artistic than is either of the other forms. Students should be taught, not only to recognize the detail revealing feeling, but also to use it in their own writing rather than to use the forms in which feeling is revealed by a statement of the fact.

Detail revealing both character and feeling—Students should also be led to understand the fact that at times the detail which reveals feeling also reveals character; that is, the same detail serves two purposes. In Hawthorne's *Grandfather's Chair* grandfather has told the story of the Boston Massacre, and has told it in words that reveal its bitter cruelty. All at once "Grandfather was interrupted by the violent sobs of little Alice." The act makes us know her anguish as in her imagination she sees her far-away ancestors lying in their own blood. But it also tells us the kind of child she is. Few children would be thus affected by the story. She is different. We know her dainty refinement, her thoughtfulness for others, her other-worldliness. We are acquainted with her. Not infrequently the detail revealing feeling is thus used to reveal character also. Teachers should keep students keen to find such uses.

A SELF-TEST FOR THE STUDENT

In the following lines from Alfred Noyes's "The Highwayman" let the student find all details and interpret them. The lines abound in details revealing feeling; be sure to get the full meaning of each one. The earlier part

of the poem tells that the king's officers have learned that the highwayman is coming at night to see "the landlord's red-lipped daughter." They come to the inn, drink the landlord's ale, tie the daughter, standing, to the foot of her bed, and wait. To quiet the daughter they have bound a loaded musket beside her, placing it so that its bullets will pierce her heart if in her struggles she causes its discharge. Nevertheless she succeeds in freeing a single finger so that she can touch the trigger. Then she listens. She will warn her lover. Finally she hears him coming:

Tlot-tlot, in the frosty silence. *Tlot-tlot*, in the echoing night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last deep breath;
Then her finger moved in the moonlight;
Her musket shattered the moonlight;
Shattered her breast in the moonlight and warned him—with her death.

He turned; he spurred to the westward; he did not know who stood
Bowed, with her head o'er the musket, drenched with her own red blood!
Not till the dawn he heard it, and slowly blanched to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died in the darkness there.

Back he spurred like a madman, shrieking a curse to the sky,
With the white road smoking behind him, and his rapier brandished high!
Blood-red were his spurs i' the golden noon; wine-red was his velvet coat,
When they shot him down on the highway,

Down like a dog on the highway;
And he lay in his blood on the highway, with the bunch of lace
at his throat.[1]

In all grades teach pupils to read by making them conscious of details and their power. Pronouncing words and getting thought are not reading. That is only a beginning. The important things lie between the lines.

TEST

1. Acts may reveal either . . . or . . . .
2. Details revealing feeling may be taught by . . . .
3. The three ways by which authors make known feeling are . . . .
4. The same act may reveal . . . and . . . .

EXERCISES

1. Watch people in the class, on the campus, at assembly, on the street, and bring to class sentence statements so describing a single act as to make known a mood.
2. List ten emotions. Let a class committee combine the results. Put the resulting list on the blackboard, and let each member of the class write a sentence so describing a single act as to reveal a feeling. Read the sentences and let the class name the mood revealed in each.
3. As a class exercise listen to a short story read by the teacher or by a student. The reader will pause after each paragraph or group of short paragraphs to permit the class to tell, not only of details revealing feeling, but of details of every kind. The exercise may be varied by substituting a narrative poem for the story. It may be varied again by reading less and letting each student write what he discovers, after which various ones will read what they have written.
4. Turn to Problem 7 at the end of Chapter 27.

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[1] From *Collected Poems* by Alfred Noyes, Volume I. Copyright, 1913, by Frederick A. Stokes Company. Reprinted by permission.

5. The third chapter of Blaisdell's *Composition-Rhetoric* deals with the detail revealing feeling and its use in self-expression work. Students may find the treatment in that chapter of help in their teaching of composition.

6. Pages 115–129 of Dr. Sherman's *Elements of Literature and Composition* should be studied at this point by every teacher in junior high school and high school. Every paragraph of this comprehensive treatment will be found of thrilling interest.

CHAPTER 32

OTHER USES OF THE DETAIL

Four incident details from life.—A young man fails to meet his father and brother at the close of the day's work. They know that he is often in danger as he walks through the wild country in which he inspects a power line. Without difficulty they follow his footsteps in the wet and muddy ground until they come to a swamp full of quicksands. Beyond the swamp they fail to find footprints.

At the foot of a long, steep, stony hill lies an overturned automobile. About it are many signs of blood. Passing tourists stop and look. A man driving along recognizes the license plates. The car belongs to his son!

A canoe is found floating below a dam when the river is in flood. A few hours before two boys had been seen in the canoe some distance above the dam. They have not been seen since.

In a little city a man looks from his office window and sees, beyond intervening buildings, great volumes of smoke rising from what he knows is the location of his home.

The failure to come at the appointed hour; the absence of footprints; the automobile and spots of blood; the empty canoe; the rising smoke—each of these incidents means much more than it seems to mean; each sets the imagination to work; each is an incident detail; that is, each is an incident that suggests a more momentous incident.

Of course authors make use of incident details. Such details are found less frequently than are the other types already considered, but students should be made familiar with them.

Incident details in the sixth grade.—A sixth grade class is reading Irving's story and comes to the return of Rip Van Winkle to his home village after his long sleep. No one recognizes him. He hears a comely woman say to a child in her arms, "Hush, Rip! The old man won't hurt you!" and he asks her name:

"Judith Gardenier."
"And your father's name?"
"Ah, poor man! Rip Van Winkle was his name, but it's twenty years since he went away with his gun, and has never been heard of since. His dog came home without him; but whether he shot himself or was carried away by the Indians, nobody can tell. I was then but a little girl."

After reading this the pupils should be asked what the people thought when the dog returned without his master. In imagination they should go through the same experiences which Rip's family and neighbors went through. He shot himself, or he was carried away by the Indians. They sought him for days. They found nothing. Many times they wondered about him, but all in vain. Finally the wonder ceased, and Rip was forgotten. This lies between the lines. Pupils should be taught to reconstruct these incidents, having read the incident detail "His dog came home without him."

In the fourth grade.—Pupils in the fourth grade reading the story of the discovery of America learn that Columbus and his companions finally saw a floating branch with leaves yet green as well as land birds flying above them. How trifling these incidents! Yet they kindle the im-

agination even of the most ignorant sailors to the prodigious incident which was the cause of their long, heart-breaking voyage. The next morning brought land, with its wooded shores and its birds of gorgeous plumage. Have these pupils really read unless the teacher has so guided their imaginings that they have pictured all that Columbus and his companions pictured as a result of the floating branch and flying birds? Should not pupils be required to read what is between the lines?

The class is reading "The Midnight Ride of Paul Revere." The pupils see the two lights appear in the tower of the Old North Church. Has the teacher done her duty who to her question about the meaning of the lights gets the answer "They mean that the soldiers are marching toward Lexington"? What flashed through the mind of Paul Revere as he saw the lights? What was his duty? What would happen if he failed to do his duty? What would the soldiers do to the colonists at Lexington and at Concord, and what would that mean to the three million colonists all along the Atlantic coast? Such questions will enable the pupils to imagine what went through Paul Revere's mind. He rides and he delivers his message. The incident detail sets the imagination of the colonists on fire. What do they imagine? This is the important part of the poem. It is between the lines. It is suggested by the incident detail. Must not the teacher bring it out by means of keen questioning?

In junior high school.—A junior high school class is reading "The Night before Waterloo." As the officers of the English army are enjoying a brilliant social function in the city of Brussels, a line of the poem says:

> But, hush! hark! a deep sound strikes like a rising knell!

The officers give it no attention. A city is always full of noise. Why interrupt the dance? Then the line:

> But hark! that heavy sound breaks in once more!

For those army officers the sound becomes an incident detail. It is a far-away cannon! Whether an English cannon or a French cannon, it means the same thing! The kindled imagination of the officers immediately sees a whole series of events. If they fail to do their duty, the fate of Europe may be at hand! For pupils the sound of the cannon must be made an incident detail. Their slight knowledge of history will probably make it impossible for them to go through the imaginings of the army officers. So the teacher, with wider knowledge, must help them. They must be guided to the message between the lines. The immediate result of the sound of the cannon is told in the lines:

> Ah! then there was hurrying to and fro,
> And gathering tears, and tremblings of distress,
> And cheeks all pale, which but an hour ago
> Blushed at the praise of their own loveliness.

Here again much lies between the lines. No incident details in these lines, but other details most revealing. What are they, and what does each tell? Every teacher must see to it that every pupil consciously grasps and interprets each one of them.

The allusion detail.—Another type of detail commonly used in literature and in oratory is the allusion. Speaking to a group of students shortly after the war, a speaker said, "The United States entered the Great War, not as a priest, not as a Levite, but as a good Samaritan." One teacher later asked his class what the lecturer meant. A few students knew exactly; others had a confused idea; some

had no idea at all. The teacher turned to the tenth chapter of Luke and asked a student to read verses thirty to thirty-five inclusive. Then all understood. An allusion is a reference to a story with which hearers or readers are supposed to be familiar. Those who are familiar with it immediately read between the lines the whole story; those not familiar miss what is between the lines.

Allusion details in the third grade.—Kipling has a poem for children called "Playing Robinson Crusoe," in which occur the lines

Pussy will play Man-Friday till
It's time to wet her paw.

One familiar with the story "Robinson Crusoe" instantly knows that kittie will do whatever is asked until "It's time to wet her paw," for cats are notorious for their hatred of getting wet. Friday did everything Robinson Crusoe, his master, wished him to do. To get what is between the lines, what the allusion detail suggests, one must know his *Robinson Crusoe*. The teacher must tell her pupils the story of what Robinson Crusoe had done for Friday and of what Friday did in return. Better, she must have a pupil who has read the book tell the other pupils the story. To pass on without stopping to read what is between the lines is folly.

In junior high school.—Poe's poetry is somewhat difficult for junior high school pupils, but in a book for such pupils occurs the poem "To Helen," in which occurs the line

Thy Naiad airs have brought me home.

The second word is perhaps six-sevenths rather than one-seventh of the line. It is an allusion detail, used to bring to mind, not a story, but a picture which one must sensitize, or comprehend, not with sight alone, but with

all his senses. Junior high school pupils lack the background to grasp the picture without help. Many teachers will find themselves more or less confused. The word comes from a Greek word meaning *to flow*, and it should kindle the imagination to all that is beautiful in fountains and streams and lakes, for the naiads were the fabled nymphs, or maidens, dwelling within and about these beautiful places of nature. The word should bring not only the beauty of the waters and of the maiden, but also the beauty of flowers and shrubs and trees growing near the waters; there should come the singing birds within the trees and shrubs; there should come sweet perfumes, the music of gentle breezes, the glory of perfect springtime and of joyous summer. When all these, and more, have been conjured by the imagination, then they must be bestowed as the free gift of the immortal gods upon this fair Helen to whom Poe is addressing his apostrophe. The single word is a detail designed to kindle the imagination to all this and to far more which cannot be conveyed in mere words.

Few if any junior high school or high school students will find between the lines enough meaning for such a kindling word. True teaching gives all the help possible toward a complete comprehension of the beauty lying back of the word.

In the same volume is found Poe's "El Dorado." One stanza runs thus:

Gayly bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of El Dorado.

Here the title of the poem is an allusion detail. Literally translated the Spanish words mean "the golden." But the phrase means nothing. The reader may recall that in 1849, when gold was discovered in what is now California, the Spanish phrase was Englished and applied to that country of gold. But that is not enough. The reader may then remember that Spanish adventurers sought a fabled city of South America, a city where gold was plenty, and this city they called El Dorado. That helps. But so far the imagination has not been called upon. Now it is kindled. To many, gold is the first thing and the last thing to be desired. It compasses within itself all happiness. Find gold in abundance, and there is nothing that may not be added. Then suddenly there flashes across the emotions the revelation that the El Dorado is the ideal, the thing everyone seeks but never attains; it is always being reached for, but it is never grasped. With this suggestion, the imagination may go as far as it will. All that is beautiful and true may be combined to make the something for which the gallant knight was seeking. Without the wide associations which the imagination weaves about the word after its literal meaning has been grasped, this poem by Poe can have no meaning. Only living help from the teacher who has carefully prepared to teach the poem can make it of any value to most students who are asked to read it. Let the teacher vision the full meaning, and draw out the imaginations of students by means of questions, telling them only what cannot be otherwise developed.

Kipling's "Recessional" is put before boys and girls of all ages. Even older students will miss much of its hidden meaning unless they are helped by the teacher; junior high school pupils will get almost nothing. Almost every

line calls for teacher guidance. Two of its lines run thus:

> Lo, all our pomp of yesterday
> Is one with Nineveh and Tyre.

The allusion, or reference, assumes that we have intimate knowledge of the history of Nineveh and of Tyre. Most of us are not even able to locate either one. It is something to get the prosaic idea that these cities of the far-away in both time and place have crumbled into dust. But the kindled imagination finds much more between the lines. First comes the grandeur and splendor of these ancient cities, the wealth of their rulers, the spaciousness of their palaces, the wonder and beauty of their gardens, and the far reach of their power. Then this is used to measure the "pomp of yesterday," of which the poet writes. In imagination we see the gathered glory of the British Empire and of the world, all brought together to honor Queen Victoria, in celebrating the sixtieth anniversary of her reign. That pomp, never before equalled in history, has gone in a few days as completely as in thousands of years have passed the material riches of Nineveh and Tyre. The allusion should bring all that has here been suggested and vastly more. It is between the lines. The detail is used for the sole purpose of kindling the imagination to an appreciation of it. Pupils should not be permitted to pass over allusions without mastering at least their fact elements. That is basic. Whatever else the imagination can be kindled to grasp, the better. A teacher should do all possible to set it to vigorous action. Begin with questions; tell only what must be told.

Preparing pupils for the allusion detail.—Writers are partial to the allusion detail. It is met constantly. It

is invaluable in prompting young people to compass a liberal education, for it is always calling their attention to something of which they are largely or wholly ignorant. The myths and legends of Greece and Rome are favorite sources of allusions. Schools should therefore aim to make boys and girls familiar with such stories. Courses in classical mythology are helpful. Courses in which translations of foreign literatures are read are most desirable. Students in teacher training institutions should be given every opportunity to strengthen their knowledge of story, myth, legend, fable, history, and literature in order that they may be fitted to teach pupils really to read.

The history of words.—In another form the allusion detail rests its power upon one's knowledge of the history of a word. In its prose meaning a word may be little if at all beyond the commonplace. Sensualize the pictures which its history brings, and one visions a glorious historical pageant. In prose a wassail-bout is merely a good time, a festive evening. That is all it means to most readers, probably, in the junior high school poem written by Longfellow, "The Skeleton in Armor," when it occurs in the lines

> Many a wassail-bout
> Wore the long winter out.

The power of the word, however, in these lines depends largely, if not wholly, on its origin. It should bring a picture of a Viking hall of a thousand years ago. In it are gathered a crowd of rough-bearded, hardy seamen enjoying an evening of revelry. One of the group, the king or one of the heroes, rises, drinking horn in hand, and cries "Waes Hael!" The first word is the modern word *was*, while the second is *hale*. His cry, in modern form,

would be "Be Hale" and he drinks to the health of the crowd. This bit of the history of the word, which might be much elaborated, is sufficient to enable the imagination to range at will, and one can see the gathered crowds in the great hall night after night, through the long winter, with varying scenes for every night. The vividness of the picture will be largely lost without the concrete scene presented by the history of the word.

That *to subjugate* means *to conquer* is true; but this is only a small bit of the literary truth. Again the history of the word and an accompanying concrete picture. Analyzed, the word is *sub* and *jugum*, and it literally means *under the yoke*. The picture is of all the residents of the conquered city marching with bowed heads under a yoke set up by the triumphant Roman army. The imagination, seeing the picture, must experience much of the humiliation and grief of the bowed throng. Really to understand and to appreciate the power of the word, one must have this concrete picture, which is made even more effective when one remembers that the yoke of the Roman conqueror was in reality a mere symbol, consisting of two spears thrust into the ground with a third one resting on them at about the height of a man's shoulders.

Poe writes, in "The Raven,"

> While I pondered, weak and weary.

The power of the third word in the line begins to appear when we recall that it comes from a Latin word meaning *to weigh*. Then should come, by way of the imagination, a picture of the speaker sitting at midnight with scales before him, weighing with nice care problems that have come from his study of volumes of forgotten lore. When we have seen this picture, we begin to understand his mood;

and thus understanding his emotions, we the better appreciate the effect of the tapping that came at his door.

The teacher's part.—In such work as this, of course, the help of the teacher is all important. Students must be directed to the words which have brilliant pictures behind them. They must be taught to get from the dictionary all that the derivation of a word tells; then they must be guided to use the imagination constructively for the wider, more satisfying picture or pictures which lie back of the mere derivation. For example, the dictionary shows that the word *hamlet* derives from a word meaning *home* plus a diminutive. But the word does not mean a little home; the imagination quickly pictures a small group of little homes, and this picture is satisfying. If the attention of pupils is brought to only two or three words a week, the results during school years will be generous. But teachers must do their part.

TEST

1. In life constantly occur . . . which kindle the imagination to . . . .
2. The allusion detail is . . . .
3. The power of the allusion detail lies in . . . .
4. The allusion detail calls for . . . ; therefore . . . .
5. The power of a word often lies in . . . .
6. Pupils will get little from . . . and . . . without . . . .
7. A general plan for the teacher to follow in kindling the imagination of pupils to activity in interpreting all allusion details is . . . .

EXERCISES

1. A most interesting discussion of allusions will be found on pages 297–304 of Louise Dudley's *The Study of Literature*. A page or two should certainly be read to the class.

2. Discover how much is added to the power of each of the following words by a knowledge of its origin: *mentor, amazon, tawdry, meander, transgress, simony, sandwich, contradict, carouse, pen, ink, salary.*

3. Turn to any chapter of Greenough and Kittredge's *Words and Their Ways in English Speech* and have a few pages read aloud to the class in order that every student may know how interesting such a book is.

4. On pages 130–138 of his *Elements of Literature and Composition* Dr. Sherman treats comprehensively what he calls "Appeals of Incident," by which he means the same as is here meant by incident details. Students expecting to teach in junior high school and high school should familiarize themselves with this chapter; better, they should master the entire book.

CHAPTER 33

THE POWER OF WORDS

While the sentence is the unit of thought and largely of expression, yet it is made up of words, and its power depends upon its words. The maker of literature, then, must select his words with care. That he does this is proved by unnumbered biographies. Hawthorne wrote and rewrote his stories times without number; Stevenson found it necessary to rewrite many times before he was satisfied; Tennyson polished his poems with the patience of a diamond cutter; Kipling was found by a visitor stretched on the floor studying the dictionary, seeking the word that would exactly say what he wished to say.

Denotation and connotation.—Words have two meanings. One is the dictionary meaning, the other the literature meaning; one the head meaning, the other the heart meaning; one the prose meaning, the other the emotional meaning. What a word *denotes* is its dictionary meaning; what it *connotes*, or suggests, is its literary meaning.

We have learned that the fact statement, plain prose, has little place in literature; therefore we conclude that the prose meaning, or denotation, of a word has small part in making literature. Dictionary meanings, head meanings, prose meanings, contribute but little to the literary value of a word. Writers, therefore, select words primarily for their literature meaning, their heart meaning, their emotional meaning, their connotation. That is,

authors strive to find words that have wide associations, that have in them much suggestion. Literature must appeal to the imagination; a prose word has but little such appeal; therefore it is discarded, and a word is chosen which has in it much emotional meaning.

Dictionary and literary meanings contrasted.—Note, however, that in every word both elements are present. Every word, with the possible exception of a few interjections, has a dictionary meaning; every word, too, has some emotional meaning. It may be very slight, but in every word is at least some degree of the emotional if it is properly used.

We often carelessly use the words *house* and *home* interchangeably. "I'll be at the house this evening; come over," means about the same as "I'll be at home this evening; come over." But if John Howard Payne had written

> House, house, loved, loved house!
> There's no place like my house,
> There's no place like my house,

no one would have called it poetry, no one would have remembered it. But when he wrote

> Home, home, sweet, sweet home;
> There's no place like home,
> There's no place like home,

he made poetry. The power comes from the word *home*. In a way it is here used interchangeably with *house*, yet the words mean totally different things. In the second sentence of this paragraph the dictionary meaning of each word is used; the words agree somewhat closely in that

element; but the moment we place them in literature, we discover that they differ wholly as far as the emotional content is concerned. The one has practically no suggestions; the other has dearer suggestions than almost any other word in the language. Its power is so great that almost by itself it lifts mere drivel to a plane of literature.

This in a general way illustrates that the dictionary meaning has little value in literature. The importance of this fact in the development of literary appreciation cannot be overemphasized. Boys and girls will never develop any appreciation of literature until they begin to discover the suggestive, the emotional, the heart meaning in words.

Two sources of connotative meanings.—From two distinct sources comes the suggestive power of words. In some words it is due wholly to experience; in others it comes from such varied sources as reading, conversation, pictures, moving pictures, etc. In yet others both these elements are present. For example, a traveler, telling of his experiences with the word *desert*, said that from reading and from conversations with one who was familiar with deserts he had a somewhat vivid concept of the meaning of the word. Then he crossed a desert stretching hundreds of miles. He suffered under its burning heat; he was weighed down by its loneliness as he never had been when reading or talking; he saw its mirages; his feet dragged through its clinging sands. It proved wholly different from the desert of his imaginings. Then years passed, and he said that in his pictures of a desert the earlier-imagined mingled with the experienced until he found it difficult to separate them. For him both elements were present.

Word meanings in the third grade.—In a third grade book occurs Leigh Hunt's "Abou Ben Adhem," the first stanza of which is:

> Abou Ben Adhem (may his tribe increase)
> Awoke one night from a deep dream of peace,
> And saw within the moonlight in his room,
> Making it rich and like a lily in bloom,
> An angel writing in a book of gold.

In the first line the words *may* and *his* have no literary value; their meaning is wholly prosaic. In the second line the same is true of *one*, *from*, *a*, and *of;* in the third, *and*, *the*, *in*, and *his*, while *saw* and *within* have little power; in the fourth, *it*, *and*, *a*, *in*, with but little power in *making* and *like;* in the last, *an*, *in*, *a*, *of*.

One is really reading only when he gets from the printed page the thought, the feeling, and the pictures which the author has put there. These words with little or no literary value help to give the thought; and the thought is the skeleton on which the emotions and the pictures are the flesh and within which they become the breath of life. So these words are necessary in order that we may be assured of the thought. But they have nothing for the imagination.

But many of the other words in the quoted stanza overflow with emotional content, with something that kindles the imagination; they have wide connotations. Look at *deep*, *dream*, *peace*, *moonlight*, *rich*, *lily*, *bloom*, *angel*, and *gold*. Each of these words, even without context, sets the imagination to work. Each has its dictionary meaning, but its heart meaning is of infinitely greater importance.

As an illustration of the power of such words, will the

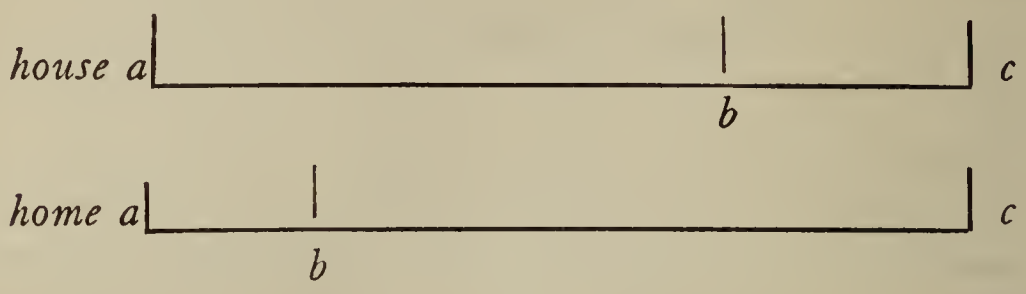
reader pause at this point long enough to grasp the dictionary meaning of each of these words, and then let his imagination freely reach out for all possible experiences and associations suggested by the word and bring them together? Insistently watch for every picture that comes, for every emotion.

Most readers who take the time to do this will find that each word, as it brings its treasure to the heart, is almost a poem in itself. With the context of the stanza, each will, if given an opportunity, bring to the reader a yet greater wealth of emotional meaning. In prose literature the associations would perhaps be somewhat less generous, but if the reader has discovered that the writer wishes him to undergo an experience, that he is using the detail form of writing, each word will have a wealth of meaning such as it can never have in plain prose.

The trained reader finds both the dictionary and the heart meaning in every word. Long experience enables him to gather the riches of the word's associations almost as quickly as he gathers its prose content. This is not true of untrained readers. They may grasp easily every dictionary meaning, while they largely fail to comprehend the emotional, the really valuable, meaning which caused the writer to choose his words. Of course they get only the skeleton of what the author wished them to get; and skeletons are never satisfying.

Diagraming words.—One way of getting even young children into the habit of looking for the literary meaning as well as for the prose meaning of every word is to teach them to diagram word-meanings. This may be done in several ways. Perhaps as simple and as helpful a method as any is that suggested by Dr. L. A. Sherman nearly a generation ago. It consists of a line *ac*, with a point *b*

which may be moved toward either end of the line. The part of the line between *a* and *b* represents the proportion of dictionary, or denotative, meaning, while the part between *b* and *c* represents the emotional, or connotative, meaning. For example, the words *house* and *home* might be diagramed thus:



In *house* the line *ab*, representing what the word denotes, is perhaps three times as long as the line *bc*, which represents what it connotes; in *home*, however, the line *bc* which represents the literary riches of the word, is perhaps five times as long as the line *ab*, representing the prose meaning, the dictionary meaning.

If the reader will study these words, he will no doubt agree that the two diagrams symbolize with reasonable accuracy his own feeling of the relative meanings. The long use of such diagrams with classes shows that it is infrequent to find marked disagreement in the relative length of the two parts; and the experiment has been made with hundreds, probably with thousands, of different words. In junior high school and in high school pupils may be asked frequently, as part of the assigned work, to diagram a few specified words in a poem or a bit of prose. In much earlier years the teacher may bring the two distinct meanings to the attention of children and may work with them in representing in a diagram the relative amount of each present in a given word.

Figurative words.—Words take on added literary power by being used in one field of thought when literally they belong in another field, thus becoming figures of speech, or tropes. Such use is not due to a desire on the part of the speaker or writer merely to ornament or beautify his expression, although figures do ornament and beautify; it is due either to the fact that a limited vocabulary makes necessary the use of a word from another department of thought in order to express a desired meaning or to the fact that the word from another department of thought has a power which is lacking in any literal word.

For example, when a child, seeing the new moon for the first time, called it a "banana up in the sky," the poverty of his vocabulary necessitated the use of the word from another department of thought, of a figure of speech. When Jesus called the religious teachers of his day a "generation of vipers," he did it because the language had no literal word adequately to describe them; a figure of speech was necessary. When Tennyson wrote, "I hope to see my Pilot face to face," he was not hampered by a narrow vocabulary; he knew a score of literal words by which he could designate God. He chose the word *Pilot* because no other word would as well express the meaning which he wished to express. A pilot has just one essential characteristic: He guides that which is entrusted to him through dangers to safety. It is this detail of the meaning of the word which the poet visions and which he wishes the reader to grasp. When Jesus called his contemporaries "vipers," he was thinking of the single characteristic of venom; to those whom it touches the viper brings physical death; to those whom the false teachers touched they brought spiritual death.

The ultimate truth of figures of speech.—Usage has established the figure of speech as the normal way by which mankind states that which is everlastingly true, voices eternal truth. A pilot always guides through danger to safety; calling God a Pilot compels every thoughtful reader to dwell upon that spiritual characteristic of him as being everlasting and unchangeable. A viper must bring death; a person to whom the word may be applied must bring spiritual death. Shakespeare asks, "Who would bear the whips and scorns of time?" not in order to beautify his verse, but in order to make his reader think of the ever recurring troubles of life, the physical suffering such as whips always cause, the mental and spiritual suffering such as scorn always effects. The fact that tropes do ornament his verse is an added reason for using them, but no reader should entertain the idea that they are used primarily for that purpose.

Understood literally, figures of speech are false, are lies. But they are spiritually true. A new moon is not a banana; a teacher is not a viper; God is not a pilot; men and women are seldom whipped. Taken literally each of these figurative expressions is false; but as readers we do not take them literally; we understand at least some of their spiritual truth. This inner hidden meaning, this spiritual truth, is the heart of every figure of speech.

To teach figures of speech is to guide pupils to this spiritual meaning. To be able to give a name to every figure of speech is satisfying, but it is in no way essential in order to appropriate the gold that lies hidden within it. To devote time to learning to name figures of speech when no time is devoted to learning to interpret their vital meaning is bootless pedantry. To assume that pupils understand the spiritual meaning of a figure merely because they

are able to give it a name is the height of folly. Young people must be taught to appropriate the kernel within the nut, not merely to name the nut.

Figures of speech in the grades.—Even in the primary grades the teaching of the heart meaning of figures of speech should be constant. Opening a second grade reader at random, one finds these lines:

> The crocus peeped out from his little brown house
> And nodded his gay little head.

Can this mean anything to children of seven unless the teacher helps them to interpret *peeped*, *house*, *nodded*, and *head?* The literal meaning of these words pupils know; should they be permitted to pass the lines with only that knowledge?

In a fifth grade book is the sentence "The sea plays with the clouds," and the lines:

> A gentle sound, an awful sight!
> Three angels bear the holy Grail!
> With folded feet, in stoles of white,
> On sleeping wings they sail.

Should not the teacher have pupils dwell on these lines until she is sure they have the inner meaning as well as the surface meaning?

In an eighth grade reader occurs Shelley's poem "The Cloud," with its many figures of speech. To look at only a single line, what will pupils get from "I wield the flail of the lashing hail" without dwelling upon the literal meaning of the flail of our grandfathers and then transferring that meaning to the hail? The interpretation of figures of speech must be taught. It is not something which pupils

pick up. Even high school students seldom get more than a glimmer of the deeper meaning; they can name a score of different figures; they often can understand none of them. In the reading and literature lessons of every grade pupils must have their attention called to figures of speech, not as something to be given a name, but as something to be fathomed for their deeper meanings. The eternal truth in each figure of speech must be discovered. Such teaching is essential to the development of any complete powers of appreciation.

Figures in detail writing.—In detail writing, details will often be found which are couched in figurative form. Such details are given greater suggestive power because of their form; they have the original power of the detail, plus the added power of the figure. For example, in Willa Cather's *A Lost Lady* occurs this bit of detail writing:

> The wild roses were wide open and brilliant, the blue-eyed grass was in purple flower, and the silvery milkweed was just coming on. Birds and butterflies darted everywhere. All at once the breeze died, the air grew very hot, the marsh steamed, and the birds disappeared.

If the reader will stop long enough to let each of the words used in this passage make its appeal to the imagination, he will find that practically every one of them has four or five times as much literary content, or meaning, as it has dictionary meaning. It will then be worth while to diagram each of them, following the plan given earlier. If he will then substitute, in the last sentence of the quotation, the phrase *stopped blowing* for *died* and *became* for *grew*, he will at once appreciate the appeal that the figures of speech, although they are by no means strong figures, have for the imagination. The suggested substitutions have no kindling power. They are mere diction-

ary words. But the use of the figures of speech gives to each of these details perhaps as much power as is present in any others in the quotation.

In Oliver Goldsmith's "The Deserted Village," a poem adapted to the eighth or ninth grade, occurs the line,

Near yonder copse, where once the garden smiled.

Here one-half of the words are practically without connotation or emotional content. They are prose. One has a considerable degree of emotional value because it is seldom seen except in poetry; the prose equivalent of *yonder* is the demonstrative *that*. A little later we shall see that words reserved for poetic use or for the "solemn style" of Scripture are by their very use endowed with a quaint flavor that kindles the imagination. Three words remain, each of which has imaginative appeal. Note that the word *garden*, however, has its own poetic meaning. If the thought behind it were a potato patch or vegetable beds rather than a place for growing flowers and shrubbery, its kindling power would, at least in this context, be almost nothing. The word of real power in this line, though, is *smiled*. Its power is due to the fact that it is a figure of speech. It kindles the imagination to picture the colors of the flowers; it renews all the pleasure that they have brought into one's life in the past; then come unnumbered associations that the home flowers have—associations with mother and sister, with visiting friends, with springtime and summer and brilliant autumn. All come with the word *smiled*. How few would have come with the prosaic word *grew!* Of course the purpose of the detail is to put the reader through the experience; it is detail writing.

Literary phrases.—Often in literature two words are used together to kindle the imagination, forming what may

be called a literary phrase. (Note that this use of the word *phrase* has nothing in common with its use in grammar.) In such phrase-use, the two words have vastly more suggestion, or connotation, than is in the total represented by adding the suggestion in one word to that in the other. In other words, one plus one equals far more than two. This power is illustrated in lines from "Lexington," by Oliver Wendell Holmes:

> Slowly the mist o'er the meadow was creeping,
> Bright on the dewy buds glistened the sun,
> When from his couch, when his children were sleeping,
> Rose the bold rebel and shouldered his gun.
> Waving her golden veil
> Over the silent dale,
> Blithe looked the morning on cottage and spire:
> Hushed was his parting sigh,
> While from his noble eye
> Flashed the last sparkle of liberty's fire.

Examine here the phrases *dewy buds*, *bold rebel*, *golden veil*, *silent dale*, *parting sigh*, *noble eye*, *last sparkle*, and *liberty's fire*. Take any one of these phrases and let the suggestive power of its individual words play on your imagination; then try to total the effect of the two. After this let the imagination play with the phrase, the combined words, and note that the effect is strangely greater than that of the earlier experiment. Pause long enough to examine in similar manner each of the phrases. If the experience is consciously new for you, it is quite possible that you will hereafter have an element of literary appreciation that has heretofore been lacking.

Study the stanza as a piece of detail writing. Note the number of totally different experiences the reader undergoes as a result of the details used. Determine the vari-

ous details. Find a phrase having one of its words a figure of speech and another phrase in which both words are figurative. Compare the power of these two with the power of the others.

"Solemn style" words.—Reference is made a little earlier to words reserved for the "solemn style" and for poetry. Such words, because of their infrequent use and of their associations when met, are saturated with a power of appeal not easily explained. For example, when one compares the sentence "He giveth his beloved sleep" with the sentence "He gives sleep to those he loves," one must feel a greater power in the earlier form. Yet the two have exactly the same thought. The difference lies in the "solemn form" words *giveth* and *beloved*. We seldom meet these forms. When we do meet them, it is in poetry, in Scripture, or in writing saturated with high seriousness. These words, chameleon-like, take on the color of their environment; they are saturated with poetic power, with solemnity, with high seriousness.

As another illustration take the following verse from the fifteenth chapter of John:

> I am the vine, ye are the branches. He that abideth in me, and I in him, the same bringeth forth much fruit; for without me ye can do nothing.

Change the solemn form pronouns to the common form and the *-eth* form verbs to the usual form, and much of the power of the verse seems to pass. These unusual forms give a seriousness to the thought that is lacking when the more common forms are used.

This fact may be brought to the attention of pupils at an early age and it should frequently be recalled to them throughout the grades and the high school. With it

consciously in mind, a reader adds to his power of literary appreciation.

Emphasizing the power of words.—This discussion of the power of words, while it by no means covers the subject, touches the more common sources of emotional or suggestive power. Teachers who familiarize pupils with the facts here discussed will add much to their power of real reading. By the close of the junior high school, pupils should be somewhat familiar with practically all of the elements of power discussed in this chapter. Of course they will not have mastered them so that they unconsciously use them; that comes only with continued reading; but they should be able consciously to find in literature much that without the facts here presented would be largely lost. Throughout the school life emphasis should be placed on the various ways by which words kindle the imagination. The only person who really reads is the one who, among other things, has mastered the ways by which words set the imagination to glowing.

TEST

1. Every writer should select . . . .
2. What a word . . . is its dictionary meaning; what it . . . is its . . . .
3. Of these the . . . has but little . . . .
4. The words . . . and . . . are used to . . . the two meanings.
5. One of these words has vastly greater . . . than the other because . . . .
6. From . . . distinct . . . come . . . .
7. One is really reading only when he . . . .
8. Words may be diagramed by means of . . . , in which the part between . . . measures the . . . , while the part between . . . measures the . . . .

9. The figure of speech is used in detail writing in order to . . . .

10. A literary phrase is . . . .

11. The solemn form words commonly met are . . . .

12. In . . . grade should be taught . . . .

EXERCISES

1. Let each member of the class diagram the words in the lines quoted from Holmes. Let each student put one diagram on the blackboard, and let all students compare his diagrams with those on the board. When decided differences are found, explain them.

2. Diagram the words in a contemporary poem.

3. Find any literary phrases in the poem used in Problem 2. If none are found, seek in other poems until several are found.

4. Choose five words from the sentences quoted from Willa Cather. Diagram them. Write the dictionary meaning of each. Put into words as fully as possible the connotation which each has for you. For purposes of comparison, let several members of the class read aloud what they have written about the same word.

5. Let two students bring to class a report on pages 20–36 of Mr. Eastman's *Enjoyment of Poetry*. The chapter deals with "Names, Practical and Poetic." Mr. Eastman is not talking of proper names, but of the names of things whether made up of a single word or of many words. Chapters 2, 3, and 4 in the book deal with names, but they are for students who enjoy reading something that demands concentration and thought. Such students will find them delightful. Let such a student report on them.

6. Another class committee may report on Chapter IV of Mr. Hayward's *The Lesson in Appreciation*, which deals with the necessity and importance of preparing pupils to understand words and figures of speech in literature and shows ways by which a teacher may get ready to impart such understanding.

7. Students expecting to teach in junior high school or high school should read what Dr. L. A. Sherman says about the power of words and phrases on pages 12–14, 31–40, and 52–59 of

Analytics of Literature, or on pages 1–28 in *Elements of Literature and Composition.*

8. The discussion of figures of speech on pages 60–86 of the *Analytics* and in chapters 11, 12, and 13 of the *Elements* will prove a revelation to any student really interested in the subject.

CHAPTER 34

DEVELOPING THE READING HABIT

With the teaching of literary appreciation should go the development of the habit of reading good literature. Of the young people who leave high school with this habit some have been reared in homes where from childhood they have been surrounded with books, and where parents and friends have set the example of wise reading. In them the schools have not developed the habit. A few high school graduates seem intuitively to care only for the best in literature, for, coming from homes in which privilege is wholly lacking, they "always" have read the books for which the masses never care. For them the schools can hardly claim credit.

On the other hand, great numbers of students come from high school who never have read anything except the books which their course of study has required. They have read them, not because they enjoyed reading, but because they had to read them in order to be graduated or because they wished to enter college. They wholly lack the reading habit. The number in whom the reading habit is developed in high school or during preceding school years is far too small.

Yet that the schools can guide children into the realm of choice books is unquestioned. In some communities it seems as if practically every child and youth regularly draws from the public library commendable books. Fur-

ther, he reads them, enjoys them, and talks about them. Such communities are in some way developing in their children the reading habit.

Importance of the teacher's attitude.—The teacher who would develop this habit must have the habit. Given the teacher who deeply loves to read, who talks enthusiastically about reading, and who eagerly desires to help pupils with their reading, the solution of the problem is easy. Such a teacher, no matter what the handicaps, will develop in many the reading habit.

Many teachers, however, have no enthusiasm for books; and they almost never read them. Of course such teachers do not develop the reading habit in their pupils. Their first task is to develop it in themselves.

Suggestions for self-development of the reading habit.—Those who feel that such self-training is impossible may be reassured; it is not only possible but pleasant. It takes time, tenacity, and a willingness occasionally to give up the less important for the more important, but it can be done. Here are concrete suggestions:

First, make a vigorous determination that you will learn to read, both because you need the habit in order to become a truly efficient teacher and because it is a habit that will give you endless pleasure throughout your life. In making this determination understand that it is not a matter of months, but of at least a year, and probably of two years. But begin today; to put off a beginning is never to begin.

Next, set aside a fixed number of hours during which you will read each week. Fix a modest minimum, one which you can easily attain, and then let nothing interfere with your reading to that limit. Do not fix a daily stint. There will be days during which every minute will be filled.

With a weekly stint one can miss a day, or two days, or even three days, and still attain the minimum. Be modest in that minimum, but never let a week pass without fulfilling it.

Third, begin where you are. This means to begin with books which interest you. Don't pretend. Don't be "high-brow." Accept no one's list of "best books" with the thought of reading them. But read books. Do not be satisfied to read papers or magazines. Probably you have at some time read a book that really interested you. Ask some one who knows to recommend another book of the the same kind, one just as interesting. Or ask one who knows and in whom you have such confidence that you will not hesitate to state your problem to suggest a book with which to begin. Insist that he name a book that will surely interest you, a person who has no love of reading. Begin the book he suggests. If you are not interested by the end of the first fifty or seventy-five pages, put the book aside. You cannot afford just now to go further in such a book. At present do not force yourself to read anything that for you lacks interest. Ask another friend for a suggestion. Try it. Keep experimenting until you find a book that really grips you. Read that book twice if you care to, even if it is really "low-brow." Having found one book that interests you, seek another of the same general character but a little better literature.

In this work you will need as a helper a friend who knows books and who will be willing again and again to have you come saying that the book suggested lacked interest for you and you wish another suggestion. If you have no such friend, go to a literature teacher with your problem, offering to pay for his time. With him be wholly frank. Tell him what you are aiming to do. Insist that you

must have only the books which will deeply interest you. Refuse to read anything else. Ask for fiction, and for novels rather than short stories. When your interest is gripped by a novel, it is held for several hundred pages; in a short story it is for only a few pages.

Do not be satisfied with fiction only. After a time ask for a really thrilling biography—Mr. Bok's *The Americanization of Edward Bok*, Mr. Riis's *The Making of an American*, Booker Washington's *Up from Slavery*, Mr. Riis's *Theodore Roosevelt*, Helen Keller's *The Story of My Life*. But read no biography unless its first fifty pages grip your interest. Try to lift yourself to a slightly higher plane of literature with each new volume; but rather than be wearied by a book because it is too good literature, drop back to the things that interest you. Try some poetry. Take an anthology of contemporary poetry, finger through it, reading only poems that you understand and enjoy. Come back to it after a month; read again the poems you enjoyed, and leaf it through again. But don't let any reading bore you. Above all else, be interested.

Talk to your pupils about books. Tell them what you are reading. Read to them incidents which you feel they will enjoy. Be enthusiastic, whether you feel enthusiasm or not. Keep up this good work, with your minimum of reading every week, for a whole year. You will be surprised at the progress you have made. Then keep it up for another year, and you will have triumphed. Carried out consistently, this plan never fails.

The importance of bringing children and books together in the grades.—If a community, a school superintendent, or a teacher wishes boys and girls to acquire a real love of reading, the first requirement is to bring children and books together. From the first grade, pupils should have

not one book to read, but many. In each grade several different readers should be available for the pupils. They should have the privilege of handling the books and looking at the pictures when there is no time to read; they should be permitted to read when there is opportunity.

The room library.—In each room should be a library made up of at least forty or fifty books suited to the age of the pupils. The separate library has its own place in a school building, but it cannot take the place of the room library. If it is not possible to have both, the room libraries should be installed first. Pupils should be urged to handle the books before and after school, should be privileged to read them during school hours when time permits, should be permitted to take them home.

Teachers should urge pupils to take books home, should urge that pupils persuade older members of the family to read to them, should urge that pupils read to other members of the family. In the room library should be books in attractive bindings, with open pages and large type, with every feature that tempts. Books should be well graded. Most of them should be particularly well adapted to the age of the pupils in the room; a few should be below grade, for the weak readers; a few above grade, for the brilliant readers. Above all, there should be freedom for the pupils to handle, to look at, and to read these books. Of course they will wear them out. Isn't that what books are for? New laboratory supplies and new athletic field supplies are purchased annually; is it less important to have supplies in the literature laboratory, in the field of reading? In too many schools the importance of books is not appreciated.

Other sources of reading material.—If it is impossible to have the schoolroom library, the teacher should bring

books to the room—her own books, books from a city library, books from the state library—and let pupils see and handle them. Further, the teacher should post lists of books suited to the grade and should urge pupils to read the books listed and to recommend to their fellow-pupils any that they especially like. Two or three months before Christmas the school or the teacher should prepare a list of books suited to the pupils in her grade and should dictate it to them, suggesting that they ask their parents to give them books from the list as Christmas presents. She should explain also where they can be ordered; for in the average community the books will not be found in stock; it will be necessary to order them weeks in advance. The name of the author should of course be given for every book; and it is well to mention a large book store or department store from which they can be ordered. This will help much in getting good books into the homes of pupils.

Story telling to arouse interest in reading.—The reading or telling of stories by the teacher will help to arouse the interest of the pupils in all forms of narrative. The child who has heard good stories told or read from the first grade upward has usually a better developed appreciation and understanding of literature than has the child who lacks any experience in literary enjoyment.

Stories originally were told around the camp-fire or in the great castle hall; and often the telling was accompanied by the notes of a crude stringed instrument. See the picture of the Greek bard reciting the wonderful experiences of Ulysses to his group of eager listeners. How the untrained, unlettered group are enjoying every syllable! How anxiously they await the climax of the adventure! A not dissimilar scene may be found at stated hours in many public libraries. It is the story hour. A pleasing-

voiced, magnetic woman is surrounded by a group of fifty or a hundred highly expectant boys and girls. They listen with wide eyes to the charming stories; they enjoy the old ones even better than the new ones—and the ones they have read, how they enjoy hearing them!

Here is a lesson for the schools. Do we wish to give boys and girls the reading habit? If we do, there should be much telling of stories in the early grades. Surely every teachers college should train teachers to tell stories. As the pupils pass to more advanced grades, there should be a daily hour on the program for the teacher to read aloud to the pupils. This hour should be as faithfully observed as is the period for history or for arithmetic. Time can be, and should be, found for music; is literature less important? The hour with the grade reader does not satisfy this demand. That hour is for an entirely different purpose. Its aim is mechanical rather than spiritual. It is to give pupils mastery of the technique of reading rather than mastery of the emotional content of the selections read. Of course the content has its place, and it should never be forgotten; but the prime purpose during the hour with the school reader is not enjoyment; and there is vital need for a period in which to enjoy literature.

The teacher should be a good reader and should choose for her reading only books which will thrill the group with interest. The story hour should be the supreme hour of the day. Every pupil should look forward to it with quickened breath and kindled eye. On each school day it should be on the program of every schoolroom throughout the grades and junior high school, and the longer it is continued in the high school the better. In some schools it is customary for the teacher to read an interesting story to the pupils on Friday afternoon if no one has been tardy

or absent during the week. If a story read by the teacher is good as an incentive for prompt and regular attendance, how much better it is as an incentive to the development in pupils of a love for literature! Teachers who really wish to develop the reading habit in their pupils will arrange in some way for a daily period during which gripping stories are read aloud.

You can't find the time, you reply. You must teach certain "classics," and when that is done there is no time for anything else. Well, read the classics aloud to a minimum number of pages; hold out the inducement that, if the class will show by a completion test the following day that they have mastered the next three chapters, you will read a rattling good story to them. You will get better home reading than you ever got before for a classic.

"Temptation samples."—During the fourth, fifth, and sixth years in school the reading habit should become fixed; the love of reading should become a passion. For these years the books should be doubly attractive; they should be so accessible that pupils just must get their hands on them every day; in these grades the schedule should provide several daily periods for the pupils to read, and to read, and to read, just to themselves. Here the teacher must read aloud to the pupils for a little while every day. How interesting it is to read a story that takes days, the teacher always stopping at a place where the interest is high! And how interesting it is to begin a story and stop just when curiosity is at its highest; then to say, "Now, any pupil who wishes to borrow the book may take it home this evening and finish the story"; and the teacher will, of course, be wise enough to give it to a pupil who has not been particularly interested in reading; he must have first chance.

Summarizing "dry" portions.—So, too, in these grades, as well as in all others, even through the high school, there will be times when the teacher will say something like this: "Now, boys and girls, the writer of the book I have in my hand didn't make the first fifty pages very interesting. Instead of having you read these pages I am going to tell you the story that is contained in them; then I am going to read a few pages; then you may read the book yourselves." How many books would be read if it were not for the dreary desert of the first fifty pages! *Robinson Crusoe* is a good illustration; so are *Ivanhoe* and most of Scott's novels; *Silas Marner* has a desert not quite so wide. The more recently a book has been written, the less likely is it to have the opening sand and ashes and dust. Modern writers have in general learned the art of beginning on page one rather than on page fifty-one. One reason boys get the "dime-dreadful" habit is that the author has the action going strong before he has written ten lines.

The "dime-dreadful" habit.—There is nothing to worry teachers in the "dime-dreadful" habit; it is not dangerous. Have you ever read any "penny-thrillers"? If not, buy two or three and read them. Some normal school teachers keep them for their students to read, thinking that they should know what they are. The pupils who read the "penny-thriller" at least have one form of the reading habit. They have supplied the teacher with a foundation to build on, and it is not difficult to transfer the boy from his "thrillers" to a higher type of adventure story. The wise teacher will do this without trouble. Further, while no doubt some boys have been induced to leave home by the adventure stories which we know as "dreadfuls" and "thrillers," the reading of scores and perhaps hundreds of them during boyhood has persuaded many educators that

in general the moral tone is not low; it is more likely to be ennobling. The villain gets his due; the hero, after his unnumbered adventures and escapes, is rewarded; honesty is triumphant; wickedness is punished; the bank robber never escapes. Of course this is not true to life, but the boy will learn that soon enough; let him live for a time in the Utopia where every violation of law is punished. Be thankful for the "thriller" rather than despondent over it. Use the habit of reading induced by it to direct the boy's interest to stories just as thrilling—stories of Indians written by Schultz, pirate stories by Stevenson, scientific prophecies combined with marvelous adventure by Jules Verne, "thrillers" by Dumas, or others of as much literary worth. There is plenty of material to hold the habit established by the "dime-dreadful," if the teacher is only wise enough to use the "follow up" prescription. Don't punish the boy who reads one behind his geography; guide him. He needs your helping hand, not your rod of vengeance. If you must keep him after school, read him a chapter or two from one of the authors mentioned and send him away with a book better worth reading.

Pedagogy and interesting reading.—Is it good pedagogy to insist that boys and girls shall be asked to read only those books which interest them? Is there not a valuable discipline in being required to do unpleasant things, in learning to hold oneself to unpleasant tasks? Assuming the accuracy of the formal discipline theory, is it not a discipline of the intellect? Has it a place in the things of the spirit? Should it be permitted to govern the teaching of literature? Is it wise to insist that children read books which they do not understand, even after weary days and weeks of instruction, merely because they are excellent literature for educated adults? Should children be driven

from a lifetime of literary enjoyment merely because there is an educational tradition that the schools should familiarize them with the great literature of the past? Familiarize them with the world's imperishable literature as far as it is adapted to the child's interests, of course; but stop at that point. Give the child the love of reading literature adapted to his age, and during later years he will read the literature which the ages have preserved. Hamper him in the school with literature which is beyond his understanding, force him to read it no matter what the cost, and his adult years are likely to be barren of the enjoyment of any literature.

It is to be remembered, however, that the advice in this chapter relates only to reading for enjoyment—to the habit of reading the best literature during leisure time. There is another type of reading not discussed here—"work-type" reading, for information. In this kind of reading, the pupil must be taught to hold himself to the page, whether it is interesting to him or not. All pupils will encounter this kind of reading in study and reference work, and they should be made to understand that no one acquires knowledge without toil, and that, faced with such toil, they must never surrender.

Guiding individual pupils.—Teachers who strive to instill a love of reading in their pupils will always find individuals who are serious problems. This is particularly true in the upper grades when the reading habit has not been developed earlier. Under such circumstances each pupil must be a separate problem.

Here is the butcher's son. He has no interest in literature. Does he care for horses? Since he does, get a copy of *Black Beauty*, read aloud to him or to the class several chapters of it, and let him take the book. Is it dogs?

Try *The Call of the Wild.* Is it the circus? Call in Bostock's *Training Wild Animals.* Is it skating? Recall *Hans Brinker.* How about airplanes? There are *Heroes of Aviation* and *We.* Has he enjoyed the movie *The Covered Wagon?* Give him the book on which it is based, or try *The Boy Emigrants.* Is it the sea? Try *Captains Courageous* or one of Cooper's stories such as *The Sea Lions.*

The Youngstown Summaries.—The Youngstown, Ohio, Public Library, coöperating with the public schools of that city, has put out a series of pamphlets, one for each grade from the third to the eighth, in which, in a half page of typewriting for each, is summed up the story of forty or fifty volumes adapted to the given grade. This will be valuable for every teacher who is endeavoring to pick the book for the pupil, as it enables her, even though she has not read widely, to choose with discrimination the volume that probably will fit the pupil. Send to the Library for the one for your grade; and if possible for the one for the preceding grade also, for the pupil who has read but little often needs a book adapted to a lower grade rather than one primarily suited to pupils of his own grade. The pamphlets are inexpensive, and every teacher will find the investment profitable.

Book lists.—Always, however, the teacher must keep in mind that the thing of highest importance is to recommend books that *will* interest the pupils rather than books that *should* interest them. The pupil should come to the end of every book that he reads with the feeling that at once he must read another book.

How can teachers know what books will interest boys and girls? The answer is easy: By finding out what books have interested and are interesting boys and girls. Fortu-

nately lists are now available for the lower grades and for junior high school which have really been made by pupils themselves; and who can know as well as boys and girls know which books really grip their interest? Lists made by pupils under the guidance of broad-minded educators familiar with the interests of youth must be superior to any arm-chair lists made by us older folk who only think we know. *What Children Like to Read*, originally published as the *Winnetka Book List*, lists books for nine grades, telling about each book the proportion of boys and girls, together with their ages, who really enjoyed it. The teacher with a copy of this book can guide almost any individual pupil to something which will interest him. A teacher today has no reason for being unable to tell a pupil what to read. A similar and equally valuable book is Terman and Lima's *Children's Reading*.

Books boys recommend.—Experiment has proved that boys of junior high school age, if left to themselves, will recommend to one another books that all will agree are good literature. In an article in the *Outlook* for August 16, 1922, by Hubert V. Coryell, the results of such an experiment are given. The boys were encouraged to read what they recommended to each other; they were asked to name in writing the books they enjoyed; they talked about books in the class hour; and, finally, they concluded that all books may be divided into three classes, namely, books that every boy should read, books on just a little lower plane, and "time-killers." Then they concluded, after carefully examining the lists of books which the various boys had thoroughly enjoyed, that there were so many of the first class that it was hardly wise to read any in the other classes unless they occasionally went deliberately on a literary debauch. A list of books which they concluded

were adapted to all boys of their age will be found on page 543.

These were boys in a private school. They came from homes having money to buy books. Each had his own library, some of them running into several hundred volumes. They had read much, most of them, before entering school. They had come from an environment of culture. It is doubtful whether a group of boys of the same age in a Pittsburgh or a Rochester junior high school would name a list of books which would so completely satisfy the critic. Yet that one group of boys recommended to each other such books is a heartening fact. More important, it demonstrates that there are many books which really grip the interest of boys and which are at the same time of a somewhat high type of literature, and that the average boy can be trained to discriminate between books which every boy should read, books on a slightly lower plane, and mere "time-killers."

Literature on the plane of the pupil.—By junior high school, assuming that plans in general of the type here suggested have been followed in earlier years, boys and girls will be ready to read "good" literature. With those entering junior high school without the training that goes with constant association with schoolroom libraries and with enthusiastic teachers it will be necessary to begin with the "thriller" type of literature. If that is their literary stature, begin right there, for the development of the reading habit demands a beginning on the level of the pupil, not on a higher level; no pedagogical principle is better established than this.

Literature in junior high school.—By the end of the sixth grade the reading habit will have been fairly well established if pupils and books have been brought together

and if teachers have enthusiastically encouraged the use of books. A continuation of the room library throughout the junior high school and even throughout the high school is desirable. Where reading and literature classes meet in special rooms, these rooms should always contain shelves of attractive books. Keep the boy and the book together. Throughout the six years of secondary schooling the enthusiasm of the teacher should never lag; it should, in fact, increase, for during high school, and even during junior high school, the pupil is almost sure to find handicaps to his love of reading.

Is it wise to include in the course of study for junior high school all of the literature often required in those grades? Many teachers of reading feel that at least some of this literature is not adapted to the ability of junior high school pupils. The modern course is omitting much of what in former years proved burdensome to pupils, and is substituting for it the literature that pupils love. Where the less interesting selections are still required, the teacher must supervise much of the work. In fact, the teacher should read aloud to the class, in whole or in part, such required work as is likely to pall on the pupil if he is sent away to read and study it by himself. Let outside assignments be the reading of the literature which will hold interest; in the class read the less interesting classics, making them of interest by means of judicious preparation, comment, omission, and summarizing. The enthusiastic teacher, using such methods, can make even the least interesting literature endurable for the student. In the meantime his reading of vividly interesting stories suggested by the teacher or specified as part of the required work will tend to keep alive the reading habit.

Literature in high school.—The college entrance literature of today is so much better adapted to the high school student than was that of a generation ago that it is almost ungracious to refer to it in other than terms of praise. Were the students of today what they were in ability a third of a century ago there would be no cause for complaint, nor would there be cause if those students going to college could be separated from those who will step into the stern duties of bread-winning with the close of high school years. Such separation is impossible in small high schools; it is far too infrequent in the English work in large institutions. Perhaps nine-tenths of the students in high school today come from under-privileged homes. Such students lack the literary background. Many of them have not been put into touch with books during their earlier years in school. Literature, if it is to interest them, must combine art and thrill rather than exemplify art alone. And some of the college entrance requirements have less thrill than is needed to make these students feel that reading is something which they must carry with them into the arduous years which are to follow. For them literature without thrill will be unable to compete with the radio, with movies and talkies, with the automobile, and with the numberless other attractions and distractions which wait today to allure the high school graduate. If they are to go forth with the reading habit and are to keep it functioning when school years are past, the work in high school must leave an indelible impression that reading is a supreme source of recreation and joy. Does the reading required in high school today do this for the average student?

The college-entrance problem.—Let the answer to this question be what it will, high school teachers for the pres-

ent must teach the literature required for college entrance. This means that the high school teacher, if he is going to make literature an inspiration for most students, must love literature himself and must feel the importance of teaching it in a manner that will make every student look forward to the literature class as a period of unadulterated joy. Unrestrained enthusiasm and plenty of time for preparation will accomplish this. Too often weariness dampens enthusiasm, and papers from far too many pupils steal away time, thus depriving the teacher of both these essentials. Then the teacher must do the best he can, even though he knows that he is not giving students much that he would like to give.

The high school teacher, even with both enthusiasm and preparation, must adopt the methods suggested for the junior high school teacher. He must base outside assignments on the literature that the student will enjoy, using most of the class hours to read to his classes and to read with his classes, aiming to help them find all that is between the lines, aiming to simplify the obscure, aiming to illumine every dark place. The teacher who understands and appreciates a piece of literature can make it interesting to any group of pupils, if he is willing and able to give to the development of his methods adequate time. If high school pupils fail to enjoy their literature, the fault is with the teacher or with a situation that demands of the teacher an amount of work beyond the possibilities.

Annotated texts.—Annotated texts in high school classes must be used carefully. It is easy to demand of pupils a mastery of notes which the editor never intended. Notes are for use, not for abuse. They are intended to ease the student over hard places in the text. They should be for him a cane, and sometimes a crutch; they should never be

made a burden weighing him down. When the student is asked to master the notes so that he can answer questions based on them, he is usually being asked to do something which tends to make him hate literature rather than love it. Many teachers believe that the book with the notes at the bottom of the page is preferable to that with the notes in the back of the book. At the bottom of the page the student can most easily get the aid which the note should give; a glance, and he is able to go on with his reading almost without interruption. Notes in the back of the book take so much time that the student often guesses when he should take time to turn to the note. His interest is aroused, and he does not wish to lose it. The glance that gives the help needed at the instant is enough. The purpose of the note is served. To ask the student to memorize what the editor has said turns the crutch into the burden. Notes usually should give only specialized information, adapted to a particular use of a word in a particular place. To memorize it, assuming it is of universal application, is a mistake. Students should almost never be asked to commit notes to memory. This of course obviates the possibility of examinations on the material contained in notes. Such examination is not only valueless; it is pernicious, for it is one of several practices which drive the student from any love of literature. In many ways the text without notes is preferable to the one with notes, even though it places upon the teacher the added burden of being always able to explain difficult passages.

Literary mechanics and the reading habit.—Another practice which should be avoided is that of treating the mechanics of literature as something of vital value in appreciation. What knowledge the student needs con-

cerning meters, rhymes, rhythm, cesural pauses, stanza forms, and other largely mechanical features of literature should be imparted, either wholly apart from his study of literature, or wholly as an incident in passing. These things should never interrupt the mastery of the thought, pictures, and emotions which the author has put into his lines and between them. Figures of speech should be studied for their message, not for their names. There is no harm in a knowledge of their names, but the acquiring of that knowledge belongs to the realm of rhetoric rather than to the glories of literature. In some schools these things are taught because teachers have not been trained to teach such things as should be taught in connection with the study of literature, namely, the art of the author. In others they are taught because students must be prepared for examinations dealing with this type of information. If such examinations cannot be changed into something more valuable, it will still be necessary for teachers to give them time. In such case, will it not be well to take the necessary time entirely outside the periods set apart for the study of literature? Is it ever well, when students are interested in content, to divert that interest by dwelling upon form?

Examinations in literature.—What about examinations in literature? Here again the teacher is confronted with exigencies which too often he cannot control. The college entrance examinations confront a few of his students. They must be given such examinations as will prepare them for that test. The result is that all students are given this type of examination. If no other arrangement is possible, this must be done, for students taking the college entrance tests must prove a credit to their teachers and to the school. But whenever it is possible, students

not planning to enter college should be separated from their fellows when the examination in literature is given. Is it too much to attribute to examinations of this type, together with the preparation for them, at least a part of the dislike for literature that accompanies so many young people from their high school years?

Literature is a thing of the spirit. Examinations in general are a thing of the intellect—particularly examinations based on what the student remembers of the content. Life is full of this type of examinations, and students should become accustomed to them during school years. But life's examination in literature is of another type. Which are the books and magazines that this man, this woman, is reading because he loves to read them? If he reads real literature, he is entitled to a mark of a hundred. If he reads nothing or if he reads drivel, his mark must be zero. And what he will read depends in part on the kind of examination he is given in literature. The examination made up of mechanics and of remembered content will help but little toward a high mark in life's examination. Subjects intellectual in their nature should prepare students for life's examination in that type of subject. Let the things of the spirit remain in the realm of the spirit.

Frequent, perhaps daily, completion tests of two or three questions to learn whether students have read the assignment take almost no time, make necessary the careful reading to which students should be habituated, keep all students on the mark, and impose no intellectual burden militating against a love of literature. Next, students rather enjoy the test which shows whether they are really developing an appreciation of the art of literature. A brief bit of literature which they have never studied, preferably one which they have not even read, is placed

before the class. They are asked to find in it the special type of detail which is being studied, or this type and all types previously studied, and to write a brief exposition of them; they are asked to find and comment on words which are especially suggestive, in some cases writing a full exposition of the connotative meanings. They are asked, in case of a short poem, so thoroughly to master it as to write for it a brief introduction; for the writing of an appropriate introduction for a poem, even by students who have no thought of teaching, is an excellent test of appreciation. An examination of this kind tests power; and the examination in any subject that tests power is much better than is the one which tests merely memory. This type of test helps to develop the reading habit; too many types have an opposite effect. Dates, biographies of authors, names of characters, incidents in the story, plot or character comparisons, definitions of words, memorized selections, names of figures of speech, meters, stanza forms—this type of examination drives young people away from a love of literature.

Developing the reading habit: a summary.—To sum up, the development of the reading habit calls for a teacher who really loves to read; for many school texts in reading suited to the grade, from the primary years on, and kept in the room so that they may be handled and used constantly by the pupils; for a library of from forty to fifty volumes in each room, pupils to be permitted to handle, to look at, and to read the volumes at will, so long as this does not interfere with necessary study; for a regular hour during which the teacher will read aloud to the pupils both complete stories and "temptation samples," the latter being followed by putting the book into the hands of a pupil needing this kind of bait; for frequent summing up

of the early part of a book which is uninteresting in its early pages but which has strong interest later, this followed by reading a few "temptation sample" chapters, and then handing the book to a pupil who is not likely to read unless given personal attention; for making use of the "dime-dreadful" habit as a foundation on which to build a love for better literature, the teacher recommending real "thrillers" which are also literature; for an understanding with pupils that an addition will be made to the monthly grade for each book read at home and reported on in a brief talk to the class or teacher; for constant care never to require the reading of books that are uninteresting; for care never to require a mastery of the useless in notes or in literary mechanics; for limiting examinations to completion tests to discover whether the reading assigned has been done and to tests of power, new literature being used for the latter; for the study of the individual boy and girl and the recommendation to each of books that will appeal to his personal interest; for bringing books to the classroom that is without its own library; for posting lists of books that other children of the grade have found interesting; for sending lists home from which parents may choose for Christmas presents; for constantly reminding pupils that they are expected to read only books that have gripping interest for them; for familiarity on the part of the teacher with the books which boys recommend to each other and which girls recommend to each other, this to be supplemented with summaries of many books which the teacher has not read, such as are made possible by the reading system carried on coöperatively by the public schools and the public library of Youngstown, Ohio.

Children will get the reading habit if they have put into their hands books which really grip their interest.

TEST

1. With the teaching of . . . should go . . . .
2. Two groups of high school graduates having the reading habit are . . . .
3. Teachers lacking the reading habit can develop it by . . . .
4. The first step in developing the reading habit of children is to bring . . . .
5. In every schoolroom should be . . . .
6. When the author of a book has failed to . . . , the teacher should . . . .
7. Teachers may use the "dime-dreadful" habit by . . . .
8. In junior high school and high school teachers may minimize the harm done by uninteresting literature by . . . .
9. Teachers using annotated texts must guard against . . . .
10. By "literary mechanics" is meant . . . .
11. Literary mechanics have little value in . . . and should be taught outside . . . .
12. Literature is a thing of . . . , while examinations are usually . . . .
13. Two types of examination helpful in literature study are . . . .
14. As a help in developing the . . . primary teachers should often . . . , while teachers of more advanced grades should have . . . for . . . to . . . .
15. In order to get some pupils to read it will be necessary for the teacher to . . . .
16. Ways by which teachers can help . . . are . . . .
17. A book valuable in finding . . . is . . . .
18. It is good pedagogy to . . . because . . . .
19. A group of junior high school boys divided all books into . . . , . . . , and . . . also recommended to one another books that all agree are . . . .
20. In reading books of information students should . . . .

EXERCISES

1. Use as the subject of a brief talk before the class each of the suggestions in the summarizing paragraph near the end of the chapter.

2. List ten books which are of real interest to you today and which, therefore, you are willing to recommend to other persons of your age.

3. List the books which you thoroughly enjoyed during junior high school and also during high school years.

4. List books which you really enjoyed during your years in grades four, five, and six.

5. Appoint committees to bring together these various lists. Let the books be divided into the three groups suggested by junior high school boys. Will these lists have value for you when you are teaching?

6. Write a letter suitable to be sent to parents, in it mentioning books suitable for pupils of the grade you hope to teach and telling where they may be bought. In choosing the books, refer to *What Children Like to Read* or to *Children's Reading*.

7. List carefully all that your teachers did for you for the purpose of developing in you the reading habit. Will you do any more for your pupils?

8. List carefully the required literature of your junior high school years which you enjoyed, as well as that which you did not enjoy. Do the same for your high school years. Are you conscious that any of the literature in either group helped to develop in you a real love of reading? Are you conscious that any helped to make you feel that literature is "dry old stuff," something to be avoided?

9. Make a list of fifty books adapted to the grade which you wish to teach, giving name, publisher, and cost of each book. Preserve this list for use when you strive to persuade your principal to provide a room library for your pupils.

10. In Essay 171 in Mr. Ward's *English Evidence* you will find the real experience of a teacher who was convinced that she should instil a love of good books. Read what she says of her wrong method.

11. Essays 1 to 12 in *English Evidence* are printed under the title "Preparing the Way for Literature." They tell of ways in which teachers interested pupils in reading. To read them will be of real help to you as a teacher.

12. Throughout the preceding chapter, the importance of keeping pupils interested is constantly emphasized. This is another way of saying that pupils must love what they are reading. In Essays 29 to 34 in *English Evidence* a number of teachers discuss this phase of the reading problem, some favoring the idea that pupils must be made to love reading, while others take the opposite view. To read these essays will surely interest you; perhaps it will help you.

13. In the same book Essays 35 to 48 deal with "Outside Reading." They are worthy of your attention, for you will meet problems not unlike the problems met by the teachers who wrote these essays. You will find Essay 47 strikingly helpful.

14. Read "The Choice of Literature," pages 112–116 in Miss Simons's *English Problems in the Solving*. What are the seven "Because" statements made in answer to the question "What literature shall we teach?"

15. On page 202 of the same book students expecting to teach in high school will find the beginning of a discussion concerning the teaching of the *Odyssey* and on page 221 begins a discussion of Burke's *Speech on Conciliation*.

16. On pages 183–195 of Mr. Thomas's *The Teaching of English in Secondary Schools* are given eleven principles to govern the selection of literature to be used in secondary schools. Let a student bring these principles to class and tell what Mr. Thomas means by each of them. With which do you agree? Are there any with which you disagree? Give reasons.

17. In *Talks on Teaching Literature* Mr. Bates writes, "The student, having learned to read the work to be studied, must approach it through some personal experience." How true is this in poetry? In the short story? In the story of adventure? In the novel? In the drama? The understanding of this principle is most important. It should be discussed at length.

18. Turn to the tenth problem at the end of Chapter 26. Discuss the statement there quoted with reference to the teaching of reading.

19. Mr. Hayward in *The Lesson in Appreciation* writes, "I think the neglect of the mystery story by educationists is a great mistake." What kind of books would Mr. Hayward give boys and girls to read? Would such books please them as much or more than the books usually required? In your opinion is his opinion warranted? Give your reasons. What would your high school teachers of English have said about Mr. Hayward's statement? Your high school principal? Your city superintendent? The principal or president of your present institution? Your present teacher?

20. What are the eight standards for judging the worth of literature for children which are discussed on pages 11 to 18 of Starbuck and Shuttleworth's *A Guide to Literature for Character Training*, volume one?

21. Students interested in learning to tell stories will do well to read pages 19 to 26 of the same volume, which discuss the art of the story teller.

22. Students expecting to teach in the grades will find on pages 159–173 of Mr. Mahoney's *Standards in English* suggested literature to be read in each of the eight grades. Let these suggestions for particular grades be discussed by groups of students expecting to teach in these grades.

23. In the *English Journal* for March, 1929, page 221, Mr. H. M. Jones states the idea of many modern educationists in his article "The Fetish of the Classics." Let a half dozen students read the article and debate Mr. Jones's thesis before the class.

24. "Gates to Open" on page 243 of the October, 1926, *Elementary English Review* contains helpful suggestions relative to books that please boys, while "Why Boys Read 'Blood and Thunder' Tales," on page 280 of the October, 1925, issue of the same magazine and "The Reading Interests of Boys" on page 292 of the November, 1926, issue will prove invaluable to elementary teachers.

25. "Gee, that was a beaner of a story!" exclaimed the high school freshman. Then C. R. Bennett wrote about freshmen reading under the title "Where There Is Life." Find his valuable discussion in the *English Journal* for December, 1926, on page 758.

MEASURING READING ABILITY

Many tests have been devised and standardized for measuring the reading ability of pupils. They deal with both oral reading and silent reading, and are planned for use from the third month after the child enters school to the end of high school. Of course adult reading is largely silent reading. Realizing this and discovering that pupils not infrequently read orally with considerable skill and yet almost wholly fail to comprehend what they have read, educators today are emphasizing silent reading and are aiming at methods of determining whether the pupil has grasped the meaning of what he has read silently. The constant use of the completion test is perhaps the easiest method yet devised for the teacher to learn whether the individual pupil is reading the assignment and is understanding what he reads. The completion test, however, is in no way a measuring test. Experiment also has discovered that for a pupil to read a selection once in a given time and then to answer questions provided to focus his thought on its important parts will result in fuller comprehension than will a second reading, without the questions, within the given time. This is a suggestion which teachers anxious to train pupils to read with understanding will do well to adopt.

Primary teachers are usually interested in the *Pressey First Grade Reading Vocabulary Test* (60 cents for 100. O. R. Chambers, Bloomington, Indiana), which aims to measure first grade reading ability, and which may be used as early as the third or fourth month after the child enters school. The test consists of finding and marking the words in twenty-two lines made up after this fashion:

nad es id and ev

Each line contains one word and four letter combinations which do not form words. The median scores are standardized for the 1B group and for the 1A group.

Oral reading tests must of course be given individually. A widely used test for this purpose is *Gray's Oral Reading Test.* (6 cents for set for grades 1 to 8. Public School Publishing

Company, Bloomington, Ill.) Each child is scored on the time required to read and on errors made in reading a paragraph, the kinds of errors noted being gross errors, minor errors, omissions, substitutions, insertions, and repetitions.

Burgess's Scale for Measuring Ability in Silent Reading (5 cents. Russell Sage Foundation, New York, N. Y.) is designed for grades three to eight. It consists of a series of brief paragraphs, above each being printed a picture. After the pupil has read the paragraph, he is required to mark certain points on the picture. The score is based on the number of units correctly completed within a five-minute period.

Monroe's Standardized Silent Reading Tests, Revised (10 cents. Public School Publishing Company, Bloomington, Ill.) is of somewhat the same type, but has larger value in measuring comprehension. Its first form is for grades three to five, its second for grades six to eight, and its third for grades nine to twelve. The last is especially recommended for high schools. It is exceedingly helpful, and it occupies so little time, five minutes, that there is no excuse for its being neglected. It should be used at the beginning of a year and in another form toward the end.

Columbia Research Bureau English Test (World Book Company, Yonkers, N. Y.) in its fourth part measures the high school student's knowledge of the characters of literature. It is a most interesting test. High school juniors and seniors, although they will feel that it is difficult, will thoroughly enjoy it.

TESTS FOR CLASS USE

The Completion Test.—The completion test is a device by which a teacher may learn quickly and with but little work whether students know certain things. It consists of a series of incomplete sentences to be completed by pupils. They may be handed to the pupils in duplicated form, or the teacher may read the incomplete sentence and have the pupils write only the missing word or words. Numbering must be carefully observed.

Ideally the missing element is a single word at the end of the sentence, as is shown in sentence 5 below. Often, however, the

test is more satisfactory if the missing element consists of several words. Of course the omission may be within the sentence.

For English teachers the special use of the completion test is to learn whether pupils have read assigned work. In three minutes the teacher can test every pupil in a class, no matter how large it is. To examine the papers will require only a few minutes more. No more efficient device has been developed.

Although an illustration of the test is scarcely needed in view of the questions at the end of each chapter in this book, the following sentences will show its application to literature. The twelve sentences test the first six chapters of *Treasure Island*, two sentences dealing with each chapter. In using these sentences the parts in italics would not be read to the class; they are, in substance, what the pupils should write.

1. The stranger at the "Admiral Benbow," who asked to be called captain, was always watching for *a seafaring man with one leg.*

2. One evening in the inn the captain, when singing, ordered Doctor Livesey *to be silent.*

3. Following his quarrel with the captain, Black Dog *ran bleeding down the road.*

4. Shortly after this the doctor told the captain he must quit *drinking rum.*

5. The captain told Jim that if Black Dog and his companions tipped him the black spot they were after his *sea-chest.*

6. After the blind man had put something into the captain's hand and had rushed away, the captain *fell dead.*

7. From the men in the near-by hamlet Jim and his mother got *no help.*

8. From the captain's body Jim took the *key of the sea-chest.*

9. Failing to find in the chest what they sought, the blind man and his comrades rushed from the house to seek *Jim and his mother.*

10. Deserted, the blind man was killed by dashing under *the feet of a galloping horse.*

11. Jim and Mr. Dance found Doctor Livesey at *the home of the squire.*

12. The important thing found in the packet which Jim had taken from the sea-chest was *a map of an island.*

The True-False Test.—Another device of value for quick testing is the true-false test. This consists of a series of statements handed to the pupils or read to them by the teacher. Some are true; others are false. After each the pupil writes the word *true* or *false*. Usually the initials *T* and *F* are used or the plus sign for true statements and the minus sign for false. Ideally the answers are placed on specially ruled paper so that the teacher may read them with a stencil, this making for speed.

In marking the true-false test, the teacher should have each error count off twice as much as in other forms of test. This is based on the probability that mere guessing will make half the answers right. If twenty questions are used, and the grade is based on 100 per cent, each error should count off ten per cent, not five. Here is an illustration of statements for a true-false test on the first six chapters of *Treasure Island*. There are four statements for each chapter.

1. The "Admiral Benbow" was a summer resort. *F*
2. The captain remained there because many people visited the inn. *F*
3. The captain threatened Doctor Livesey with a knife. *T*
4. The captain was silenced by the doctor. *T*
5. When first greeted by Black Dog, the captain was frightened. *T*
6. When the two rushed from the parlor, Black Dog was bleeding. *T*
7. Black Dog soon returned and found the captain lying on the floor. *F*
8. The captain was as well as ever in a day or two. *F*
9. The captain offered Jim a golden guinea for a drink. *T*
10. The captain said Black Dog and the others wanted his sea-chest. *T*
11. The blind man who came was the captain's best friend. *F*
12. Seeing what the blind man had put into his hand, the captain fell dead. *T*
13. The captain died with his bill at the Admiral Benbow paid in full. *F*
14. Jim and his mother went to the near-by hamlet for help. *T*

15. Jim found the key to the chest on a string around the captain's wrist. *F*

16. Jim and his mother stole out the back door as the buccaneers entered the front door. *F*

17. Having put his mother in a place of safety, Jim stole back and, hiding, listened to the talk of the men. *F*

18. The buccaneers rushed forth to find Jim and his mother. *T*

19. A whistle told the men that they were in danger. *T*

20. The blind man ran off the bridge and was drowned. *F*

21. Jim and his companions found Doctor Livesey at home. *F*

22. Jim carried with him a packet he had taken from the chest. *T*

23. In the packet they found the story of a buried treasure. *T*

24. From the map in the packet they learned that the treasure was buried on the island of Ceylon. *F*

CHAPTER 35

THE TEACHING OF NARRATIVES

In this chapter is considered the teaching of special types of narrative,—the long narrative poem, the short story, and the novel. The general method of teaching these and other types of literature has already been outlined, but some variation is, of course, to be made for each type.

The Long Narrative Poem

Non-essentials.—In teaching the long narrative poem certain mechanical features, of little importance to the pupil, are too often emphasized. Classification is one of these features; form is another.

Critics have classified narrative poetry into several different groups. They have differentiated accurately, but, as far as appreciation is concerned, uselessly. The teacher, whose chief aim is to teach the pupil to appreciate the poem, is little concerned by classification. Some teachers emphasize the importance of the meter in which a narrative poem is written. For the advanced student, meter is an important element in the study of poetry, but for boys and girls it is of comparatively little importance. Pupils need to know that a narrative poem is in heroic blank verse, or it isn't. If it is, that fact should be noted, and the pupil should be made to understand that the mere fact of its being written in iambic pentameter indicates that the author aimed to produce a poem of dignity and

seriousness. Stanza form is another thing of little importance. Usually in the long narrative poem the division is into paragraphs rather than stanzas. This in itself shows that the stanza element is of slight worth in the study for understanding and appreciation. Time given to seeking the cesural pause and to naming figures of speech may generally be used more profitably. In brief, mere mechanics should be given short shrift in the teaching of poetry.

Number of periods for the study of the poem.—Too much time should not be given to the study of a narrative poem. With an annotated text it is especially easy to waste hours that might much better be given to additional literature. The only notes of value are those that remove difficulties in the text. The pupil is entitled to understand the message in a general way after a somewhat rapid reading. Strange words which are not made clear by the context should be defined; unusual phrases should be explained, as should important allusions; foreign words and phrases should be translated. It is unwise, however, to demand that pupils shall be able to write the definition of each word explained. The notes are intended to save the time of the pupil, not to provide material for additional assignments. To expect the pupil to remember definitions so that he can pass an examination on them apart from the passage in which they occur is to make a task out of what should be a pleasure. Keep in mind that the study of a narrative poem should make the pupil wish to read another one rather than cause him to shun narrative poetry.

Preparing the class for the poem.—The poem should be below grade rather than above grade. Often the tendency is to expect pupils to read poetry which in fact is for more advanced pupils. The teacher should begin by preparing

the pupil for the poem, after the manner suggested in Chapter 25. This preparation should be as brief as possible and should have thrilling interest, so that the class will be eager to get into the poem. Of course it should not reveal the plot. Its purpose is to make the pupil wish to read the poem.

Introducing the poem and making the assignment.—Next, the teacher will do well to read aloud just as much of the poem as the period will permit, stopping, if possible, at a thrilling point. Pupils of all ages enjoy literature that is read to them far more than they enjoy what they read themselves. The assignment for the next meeting should be somewhat general; this, for example: "For tomorrow I wish you to begin where I stopped and read to page 29. Of course if you wish to read further I shall be glad to have you; in fact, I should like to have you read the whole poem. But every one please read to page 29. I shall probably give you a completion test of five sentences to see whether you have read it. Do not spend any time studying the notes except as you look for the meaning of a word or a passage that you do not understand."

Here too the teacher should urge pupils to read the poem aloud to some one during the home study. All poetry is written to be read aloud. Pupils should constantly be reminded of this and encouraged to do it.

Finishing the poem for its story.—Let the next recitation begin with questions: "How many read the whole poem?" Then, "That is fine. I shall give each of these pupils an extra five per cent on today's mark. How many read at least ten pages more than the assignment?" Again, "Good. I shall remember these pupils too when I make my grades. Now we'll have the completion test." The test finished and the papers gathered, the teacher will

give the answers so that each pupil may know which questions he answered correctly. Then the teacher may ask a pupil to sum up briefly the story read in the assignment. If most of the class have read at least ten pages additional, the teacher may have two or three pupils tell somewhat more fully the story of the additional pages. Then the teacher may read, beginning ten pages in advance of where the assignment closed. With rapid reading of this kind it takes only a few recitations to complete a poem as long as *The Courtship of Miles Standish.*

Studying the author's art.—The poem completed "for the story," the class should study it for the author's art. If there are thirty pupils in the class, make an assignment of fifteen pages, assigning a page to two pupils, who will be expected to study together. Let them seek in the first assignment the passages on the assigned page that picture people and the passages revealing character (details picturing people and details revealing character). Such details are most easily discovered by reading aloud. The assignment should be preceded by a class study of several pages in which these two elements have been sought, the teacher of course assisting freely and seeking out and helping those who seem not to understand what is desired.

The recitation following such assignment may be conducted in various ways. In turn the two pupils assigned to a given page may stand before the class and tell what they have found on the page, the one taking the first half of the page and the other the second half. Or they may be taught to read a given passage on their page and to ask other pupils what is done in it.

Such study should cover one or two recitations. Then the details that reveal experiences may be studied, the other two being continued; then details revealing feelings

or emotions and those picturing places. A lesson may be given to words which the teacher will designate for study, and another to the various uses of details explained in Chapter 32. Care should be taken, however, that the study of the poem does not continue until the pupils are tired of it. Omit a study of much of the author's art rather than weary the class.

Questions to induce study.—Questions that may be asked in order to induce a study of the poem from other viewpoints are these:

Does the author begin so that his first page is interesting? If not, how many pages does he take to become interesting? Is his closing page interesting? Which passage in the whole poem do you feel is the most interesting? Why?

Does the plot consist of a single simple story, or is it made up of two or more stories intertwined? How many stories are there? How are these stories held together?

Who are the principal characters in each story? Which characters play a prominent part in two or more stories? Whom do you like best in the poem? What does this person do that gives you this feeling? Whom do you like least? What does he do that causes this feeling?

You like people when they satisfy your ideals; you dislike people when they outrage your ideals. Which of your ideals are satisfied by persons in this poem? Who satisfies each one? Which are outraged? Who outrages each?

What is the clearest picture of a person in the poem? Which is the clearest picture of a place?

Which passage in the poem makes you feel most vividly that you are right there living through the experience with the people in the story?

If you like the poem, tell whether you like it because of what the people in it do, because of the experiences you live through, because of the pictures painted by the words, because it satisfies your ideals, because it keeps you interested all the time. If you dislike it, tell why.

Requests for comparisons.—The teacher may call for comparisons with other poems, but this is an exercise demanding caution. Most pupils dislike this kind of assignment. If it is made, definite points of comparison should be asked for, so that pupils will have something concrete to seek. In general, a request to compare two poems means almost nothing to nine pupils out of ten. The same thing is true of comparisons of characters. If used at all, the concrete points for comparison must be set down by the teacher.

Adapting the assignment to the grade.—Of course the particular parts of the suggested study outline which will be used with a class will depend upon the grade of the pupils. In a sixth or seventh grade much less stress will be given to the author's art than in the eleventh or twelfth; and there is plenty of material in the suggested outline for advanced high school classes. In the primary grades, even in the short poems there read, attention may be called to pictures and to details revealing character; in the intermediate grades additional points will be considered; but this phase of the work should be minimized and the development of interest in reading emphasized throughout the junior high school.

The Novel

Similarity in methods for the novel and the long poem.—The teaching of the novel differs but little from the teaching of the long narrative poem. It is well to begin the study of a novel with a preparatory introduction, just as if it were a poem. The teacher may then follow much the plan suggested for the teaching of the long poem. He may read aloud to the class, asking pupils to continue at home.

In order to induce interest in the story itself, he may spend most of each recitation reading aloud, and then ask pupils to read for the next day from where he stops; he may at times omit entire chapters or a series of chapters, summing them up and thus avoiding what otherwise would be for the pupils a dreary waste. Keep boys and girls from the literary Saharas. Wise summaries of uninteresting parts will do much to hold interest.

Discussing and testing.—At times the teacher may pause and discuss the art of the author, instead of spending all of the class hour reading. It is well to test pupils daily to see that they are doing the assigned reading, using both the completion test and the true-false test (see page 418), varying from one to the other. This makes for careful reading, takes almost no time from the class period, demands only two or three minutes to mark the papers of even a large class, and furnishes definite data on which to base grades.

Definite assignments for the study of the art of a page or of a chapter should be made from time to time. In high school it is well to let pupils spend a class hour writing a statement of the art in a specified section at least once during the study of each novel. It gives a check-up of the power of appreciation of individual pupils which nothing else can give.

Studying art methods.—It is well to watch the way the author begins and closes his chapters and how one chapter is bound to another. When the plot is complicated by two or more stories, it will be found that the preparation for a given chapter is to be found at times in a chapter many pages back, the intervening chapter or chapters being used to develop and continue another one of the stories. It is well to encourage pupils to foresee that a certain in-

cident in a chapter must be there for the purpose of preparing for some future chapter.

Character in the novel.—The questions given to promote careful study of the long poem are also adapted to the novel. They should be constantly used. Special emphasis should be given to the details that reveal character and to the details that reveal the development or change in the character of a given person. This is especially important in the novel, and it should receive much attention; probably more emphasis should be given to this phase of the author's art than to any other. It is of the highest value, for it will help the pupil throughout life in the study of real people.

The Short Story

In teaching the short story one may employ the same general methods suggested for other narrative forms. If the teacher will read aloud only a page or two, pupils will probably be inspired to read the rest of a story, for the short-story writer usually has his characters in action within a few paragraphs. Students should at first read merely for the story; its interest is the first thing of importance. Later the art of the writer may be given a reasonable amount of attention, as the brevity of the short story renders a study of its art comparatively easy. Without wearying students, most of its art may be considered.

The heart of the short story.—The short story usually deals with a single incident in the life of the principal character. In this incident is present some kind of contest, of struggle. The character must fight for himself or for another. The fight is often physical, but in the better types of literature it is usually intellectual or spiritual; it is a contest, not of fists, but of wits, of soul, of character.

This crucial test is the heart of the story, and it must always be consciously recognized.

Here are questions which may be asked and answered as part of the study of every short story:

How does the author begin? Are his early sentences interesting?

How does he locate the story?

Does he wish the reader to like or to dislike the principal character? What does he make the hero do in order that the reader shall like or dislike him? Does the author change the reader's opinion of any character during the story?

Is there only one "climax," or point of high interest, in the story, or are there several? Locate each. At what point does the contest, or struggle, begin to turn in favor of the chief character?

Is the story told in the first person, the author assuming himself to be present? If not in the first person, how? How does the author make plausible the fact that he knows so intimately the incidents that he tells?

Find all details used to picture people; all used to picture places and to reproduce experiences. What is the most effective piece of detail writing in the story?

What is the most effective figure of speech? Why do you feel that it is the most effective?

Find a dozen words used because of their wide connotation.

Was the story written primarily for the plot? If not for the plot, was it written for the characters? Or was it written to teach a lesson? What is the lesson?

Does the story close in a way that holds the reader's interest to the last word? If not, what have you to say about its close? Does it close in an artistically satisfactory way? What change would you make in its close, if any? In the story as a whole?

Have you really enjoyed the story? Why or why not? Is it a story that you feel every person of your age should read? Or is it not good enough for such recommendation? Or is it only a "time killer"? Does it make you wish to read other stories of a similar kind? Will it help to develop the reading habit in a person of your age who reads but little?

The suggestions for the teaching of the short story which have been made thus far apply equally well in high school and in junior high school. During the last two years in high school, however, students may well make a more detailed study of the technique of the short story, the two-fold purpose being a further development of the power of appreciation and of the power of story writing.

Short story technique.—Most short stories are made up of a clearly defined Beginning, Middle, and Close, each of these divisions having its own somewhat exact part to play. The Beginning, which may be only a few lines or may include four-fifths of the story, must make clear to the reader the circumstances or conditions out of which grows the problem, or conflict, or decision with which the Middle deals. It acquaints the reader with the main character; it shows him that this character is to confront a serious difficulty, which he will strive to remove or to surmount; it causes him, usually subconsciously, to ask the question "Will X accomplish Y?" X symbolizing the principal person of the story and Y the "crucial test," as it is called earlier; that is, the problem which he must solve, the conflict which he must undergo, or the decision which he must make. This question results from a realization that the conditions indicate that there is either (a) a difficulty to be removed, (b) an opponent to be overcome, (c) a disaster to be averted, or (d) a spiritual decision to be made. The reader who is consciously seeking this problem or conflict or decision as he reads a story and who consciously asks the question "Will X accomplish Y?" has a degree of appreciation which the subconscious questioner at the best merely approaches. When this question is voiced, the Beginning is completed. The part that the Beginning plays, then, is that of presenting the situation

as it is and of kindling the curiosity of the reader so that he asks whether the principal character will accomplish his purpose.

The Middle of the story shows the principal character at his task, shows X striving to accomplish Y. It may be only a few lines; it may make up practically the whole story; occasionally it is wholly lacking in a story in which the principal character has a decision to make rather than a conflict to win. The Middle usually consists of a series of incidents, perhaps two or three, perhaps many, each of which either helps or retards X in accomplishing Y. The incident which retards tends to interest the reader more than does the incident which helps. Usually an incident which helps is immediately followed by one which seems hopelessly to entangle the principal character. This immediately renews the reader's interest, as it causes him to wonder how the principal character will surmount this difficulty in order to accomplish his purpose. This type of incident is almost the entire stock in trade of the writer of the story depending entirely upon plot. At the point where the principal character is in position either to accomplish his purpose or to abandon further attempts, the Middle is completed.

The Close begins with the final act. The hero succeeds or fails; his aim is accomplished, or he realizes that it never will be accomplished. Often the final act is followed by an incident either telling the effect on the principal character of his success or failure; or revealing the theme, that is, the writer's purpose in making the story; or doing something wholly different from either of these things. The teacher should insist that students make an honest endeavor to fathom the author's purpose in whatever he has added.

Short stories fall into two broad divisions, the story of

plot and the story of decision. The plot story deals with some objective conflict or struggle; the story of decision deals with some spiritual, some subjective decision which the hero must make. When the story of decision is without a Middle, the Beginning as a rule reveals to the principal character as well as to the reader the conditions making necessary a vital decision; then all that is needed is the final act, the decision itself, and it starts the Close of the story.

A short story summarized.—In order to apply these principles to one short story let us consider Mary E. Wilkins Freeman's "A New England Nun," in the volume of the same name. In this story the principal character, Louisa Ellis, is revealed as a painfully neat and methodical spinster. She sits on the steps stemming currants for supper. Before she throws the stems into the hen-coop, "she looked sharply at the grass beside the step to see if any had fallen there." Supper over, she feeds her huge dog, Caesar, which she has kept chained for many years because as a puppy he bit a neighbor. Then Joe Dagget calls. After fourteen years in Australia accumulating a fortune, Joe has returned to claim the fulfillment of her promise to marry him, which was made fifteen years before. They are to be married in a month. After an hour during which his masculine awkwardness is a constant worry to Louisa and an unceasing embarrassment to him, Joe goes, and Louisa puts the lamp on the floor, looks most carefully, and then with pan and brush gathers up the invisible dust which he has tracked in. For fifteen years each has been faithful to the other, but now each realizes, although neither breathes it, that the years have made a change. Nevertheless Louisa sets to work on her wedding clothes.

They are to live with Joe's mother in her old home, which Joe's wealth has extensively altered; and Louisa grieves over giving up the little home which she has loved for many years. She has been accustomed to distill essences from roses and, if she had no other duties, to rip out seams in order to sew them up again; she realizes that she will have to give up these pleasures, as neither Joe nor his mother will see any sense in them. Her home has been spotlessly neat; she shudders at the thought of coarse masculine belongings being scattered everywhere. Joe, knowing that Caesar is harmless and that he has been shamefully mistreated during the years he has been chained, has threatened to loose him; she knows that he will do it, and in her imagination she sees a child mangled by the fierce brute. Then a few days before the wedding she takes a moonlight stroll by herself; she sits on the wall beside the road, almost concealed by the undergrowth; she hears voices, one of which she recognizes as belonging to Joe and the other to Lily, a pretty young woman who helps Joe's mother; she cannot help overhearing what they say; she learns that they love one another, although Joe declares that he will be faithful to Louisa, and Lily declares she would never marry a man who jilted a woman to whom he was engaged; but she also says that she will never marry, as she cannot marry Joe. They walk on.

The next day Louisa does her work as usual, except that she does not sew on her wedding clothes. In the evening Joe comes. Without a reference to Lily she explains that she has lived alone so long that she shrinks from any change. They part with a kiss. A few tears dampen her pillow that night, but in the morning she feels "like a queen who, after fearing lest her domain be wrested from her, sees it firmly insured in her possession." She

can continue to distill her essences, Caesar will harm no child, and her peaceful life will be disturbed by no coarse masculine belongings.

The story analyzed.—In this story the Beginning is concluded when Louisa "turned quietly away and went to work on her wedding clothes." We have seen her precise ways disturbed by Joe's return; we have seen each of them uncomfortable in the presence of the other; the question forces itself, "Will she ever use her wedding clothes, or will she decide that it is wiser not to disturb her placid life?"

The Middle is made up of the five reasons (only the last one is an incident) why she should reach the decision to remain an undisturbed spinster: It will be unendurable to give up her home; she cannot surrender her essences and her sewing; it will be dreadful to have the serenity of her home disturbed by the presence of a clumsy man; how awful it will be to have Caesar loose, mangling every wayfarer in the village; and Joe's heart belongs to Lily, although his loyalty is hers. The Middle ends when Joe and Lily move down the road.

Her decision is revealed to the reader when the next morning "she did not sew on her wedding clothes," and thus the Close of the story begins. Then the author adds a few lines to make known how she tactfully tells Joe and how she feels after she knows that her domain is firmly insured in her possession.

In the plot story the five reasons in the Middle of this story are replaced by one or more incidents or acts which either advance or delay the accomplishment of the purpose toward which the principal is striving.

Aided by the teacher, high school students will delight in such analysis of short stories. The teacher must re-

member, however, that not all brief stories are short stories; many stories that are short do not satisfy the demands of the true short story. In many such brief tales some characteristics of the short story are found, but a comparison of such tales with the criteria set forth by Poe (see Exercise 21, page 441) will show that they do not wholly fulfill those criteria.

Questions for advanced students.—The following questions will aid students in analyzing stories:

The story in general.—Title of story? Author? His nationality? When written? Where found? Is it a short story or a story that is short? Is it a plot story, a story full of objective conflict or struggle, or a decision story, a story of subjective spiritual struggle? Are the first lines interesting? Location of story? Is it a "local color" story? If a dialect story, what dialect?

The Beginning.—What are the initial conditions that necessitate the problem, or conflict, or decision with which the Middle deals? Write the question asked by the reader when the Beginning is completed, using the form "Will X accomplish Y?" X being the main character and Y what he wishes to do. Does this question result from (a) a difficulty to be removed, (b) an opponent to be overcome, (c) a disaster to be averted, or (d) a decision to be made? (The answer to this should be in terms of the story; that is, the student must determine what a, b, c, or d, is in the story.) With what incident is the Beginning completed?

The Middle.—Sum up briefly the acts, or struggles, or spiritual conflicts necessitated by the Beginning, and tell whether each helps or retards X as he strives to accomplish Y. With what incident is the Middle completed?

The Close.—What is the final act, showing whether X accomplishes Y? Explain it fully. If anything follows the final act, sum it up and tell its purpose. Has the story a theme? That is, did the author write merely to entertain or did he wish to teach a lesson? What is the lesson?

Using a typewriter with élite type, one can stencil these questions for duplicating on a sheet of business size and leave plenty of room for answers between the questions. Teachers will find such sheets most valuable for student reports when the short story is being studied.

Writing short stories.—In most high schools students are asked to write short stories. Many students enjoy such work. Such study of technique as is here described will prove most helpful in such work. To outline a story in harmony with these suggestions will prove much easier than it is to outline when one has only the general idea that he wishes to write a short story; and the outline will prove far more valuable. While it is probably unwise to require every high school student to write a story, it is well to urge such activity and particularly to encourage students wishing to attempt the task. Persuade and encourage; do not demand.

In teaching every form of narrative, teachers should remember that the one purpose in teaching literature is to make young people love to read. Methods that develop the reading habit are good; any that tend to make young people dislike literature are pernicious.

TEST

1. Matters that may be wisely omitted in teaching long narrative poems are . . . .
2. To the study of such a poem the teacher should not give . . . .
3. The only notes of value are those . . . .
4. Pupils should not be examined on . . . .
5. The teacher should begin teaching a narrative poem by . . . .
6. Next the teacher should . . . .
7. A type of assignment often to be used is . . .

8. After reading a poem for the story the class should read it for . . . .

9. An assignment for this purpose may be made by . . . .

10. Art elements to be sought are . . . .

11. Comparisons must be asked for . . . .

12. Show ways in which the teaching of the novel and of the short story should be much like the teaching of the long narrative poem.

13. Special attention should be given to details that . . . .

14. In the focal incident in a short story is present . . . .

15. The Beginning of a short story must . . . .

16. The Beginning is concluded when the reader . . . .

17. The Middle shows the chief character . . . , and it usually consists of a series of . . . , each of which either . . . or . . . .

18. The Middle is completed when . . . .

19. The Close begins with . . . , in which the principal character . . . , and which is often followed by . . . .

20. Of the two broad divisions of the short story, the story of . . . deals with . . . , while the story of . . . deals with . . . .

EXERCISES

1. Outline in full a plan for teaching a long narrative poem, a novel, and a short story, selecting in each case one which you are likely to be called upon to teach. If the teacher prefers, let two or more students work together on each outline. Have at least one outline of each type of narrative presented to the class and discussed at length, choosing, of course, a narrative with which the students are familiar.

2. Under the general title "Ways of Approaching Certain Classics" Mr. Ward includes in his *English Evidence* a number of essays telling the experiences of teachers. Essay 17 deals with *Ivanhoe*, *A Tale of Two Cities*, and *Silas Marner;* Essay 18 with *Ivanhoe;* Essay 19 with *The Ancient Mariner;* Essay 20 with *The Lady of the Lake;* Essays 26 and 27 with *The Iliad* and *The Odyssey;* and Essay 28, in part, with *Silas Marner.* To read these essays will help you to become a better English teacher.

After you have read them, examine the outlines you have made in Problem 1 and determine whether you wish to modify them.

3. A plan that will prove most helpful in teaching any form of literature is quoted by Miss Simons from a teacher writing in the *English Leaflet*. Read page 125, with a few lines on the preceding and on the following page, of *English Problems in the Solving*, and then try out the method in the class studying this book. What especially commends the method?

4. Teachers looking forward to work in high school or junior high school will do well at this point to read Chapter IX in Mr. Thomas's *The Teaching of English in Secondary Schools*. In it will be found a list of twenty-five questions to be asked concerning the author of a novel, which are penetrating and thought-provoking. High school teachers will wish to use them.

5. High school teachers will find in Mr. Perry's *A Study of Prose Fiction*, pages 377–398, illuminating questions for class use on Scott's *Ivanhoe*, a group of Hawthorne's short stories, a group of Poe's stories, and George Eliot's *Middlemarch*.

6. Students expecting to teach in high school should get all possible information about methods of handling long narratives. On pages 125–132 of Mr. Cox's *The Teaching of English* read "A Day with *Tess of the D'Urbervilles*" and on pages 133–142 "Two of Our Days with Strachey's *Queen Victoria*." These are most suggestive chapters.

7. Let a student bring to class Mr. Bates's *Talks on Teaching Literature* and read to the class on pages 242–243 some of the ways in which mechanics have been used in the teaching of literature to kill literary appreciation. What principle of teaching will you draw from these pages? Let every member of the class write the principle.

8. Mr. Bates writes, "The most important office of literature in the school and in life is to minister to delight and enthusiasm." Is this true? Did your teachers always keep it in mind? Is it good pedagogy? Write a paragraph on your feeling concerning this statement.

9. In dealing with the teaching of poetry Mr. Hayward in *The Lesson in Appreciation* says, "Technique may absolutely kill appreciation before it is born. . . . Technique must

be absolutely kept out of the way or cleared out of the way if appreciation proper is to take place." On page 442 read again the first paragraphs dealing with the teaching of the long narrative poem. Besides the things mentioned in these paragraphs what does Mr. Hayward include under the word *technique?* Do you agree that there is real danger in emphasizing technique? Tell of experiences which seem to fortify your belief.

10. Mr. Hayward believes in reading to a class. He says, "Milton cannot be made a popular poet so long as the eye for printed matter is the means of introduction to the poet, but if the ear for rich rhythms and alliterations is the means, a very different result may be expected." Name other authors to whom the remark will apply, giving your reason for each name. Will it apply to any prose writers? Explain the fact that ear-appeal is often far more potent than eye-appeal.

11. Mr. Hudson in *Introduction to the Study of Literature* says, "Some kind of conflict is the datum and very backbone of a dramatic story." Exactly what does this statement mean? If kept before boys and girls will it help them in their reading? Will it help them when they try to write stories?

12. Some one has written, "Scott's cumbrous and heavy introductory chapters are almost enough to deter the reader on the very threshold of his narrative." From this statement deduce a principle for teaching Scott and many other authors. Write the principle deduced.

13. On pages 26–46 of Mr. Hitchcock's *Bread Loaf Talks on Teaching Literature* are discussed six essential characteristics of the teacher of literature. Let a student bring to class a list of these characteristics, with a summary of the discussion.

14. High school and junior high school teachers will do well to read in the *English Journal* for December, 1928, page 828, "The Way I Teach *The Virginian*" and in the same magazine for February, 1929, page 151, "Teaching *A Son of the Middle Border.*" The latter should surely have class attention, as it deals with the teaching of a most interesting autobiography, and the teaching of this type of literature is sure to have more time in the future than it has had in the past.

15. On page 45 of Mr. Sharp's *Teaching English in High Schools* begins a chapter entitled "Problems in Teaching the

Classics." Students expecting to teach in junior high school or high school will find in this chapter real values. Such students should read and discuss the chapter.

16. On page 28 of the same book begins a discussion of "The Course of Study." On page 35 is listed the literature which may be taught in each high school year. Let this table be brought to class for discussion.

17. Students planning to teach in the grades mentioned should become familiar with "Literature in the First Four Years" and with "Literature in the Second Four Years" in Miss J. Rose Colby's *Literature and Life in School.* On page 107 of the same book begins a discussion of "Methods of Handling Literature in School," which is worth the attention of all teachers.

18. "To be strong without being crude, to be gentle without being weak, to be sensitive to beauty without being sentimental, and, above all, to be able tactfully to show the characteristics in the most human of schoolroom subjects, the lesson in literature, is to have the first and best means of success." This sentence, written by Professor Franklin T. Baker, is taken from one of the several excellent chapters written by him in Carpenter, Baker and Scott's *The Teaching of English in the Elementary and Secondary School.* Perhaps you will wish to commit it to memory. Let it be a subject of discussion while the class is considering the qualifications of the teacher of literature.

19. In *A New England Nun and Other Stories* read the story summarized in the treatment of the short story. Read it at a sitting, making no attempt to recall the analysis here given. Read it again with the analysis before you. Comment to the class on the effect of each of the readings.

20. In the same volume read and study "The Revolt of Mother." Then answer all of the questions given to be used in studying the literary technique of a story.

21. In a criticism of Hawthorne, Edgar Allan Poe laid down five laws governing the short story: (a) It must be short enough to be read at one sitting, in order that the reader may benefit by the "immense force derivable from *totality;*" that is, may experience the whole effect at once. (b) It must possess *immediateness;* that is, the characteristic of producing only a single

effect. (c) It must be subjected to *compression;* that is, it must be so compressed that it retains nothing which does not help to produce its single effect. (d) It must assume the aspect of *verisimilitude*, of likelihood, of probability. (e) It must give the impression of *finality*, of completeness; that is, all that the reader needs to know must be told. Test the stories mentioned above by these rules. Test a number of other stories also. After this has been done, discuss in class the results of the several tests.

22. An eminent university president says that one who wishes to learn to write should read, read, read. A person wishes to learn to write short stories; discuss the comparative value to him of reading short stories without guidance and of reading them with some such guidance as is suggested here.

23. On pages 39 to 46 of Mr. Stratton's *The Teaching of English in the High School* is an interesting and valuable discussion of the teaching of the short story. Let a student bring a summary of it for the benefit of his classmates. On pages 232–233 of the same book is a consideration of the writing of short stories by high school students. Let another student bring a summary of this to the class.

24. Perhaps the most valuable volume dealing with the writing of the short story is Mr. Gallishaw's *The Only Two Ways to Write a Story.* The twenty-five pages at the beginning of the book dealing with "Nomenclature" demand study, but any student interested in writing short stories will do well to give the hours needed to master these pages and to read the 21 stories in the volume, together with the several analyses. The discussion of the technique of the short story given earlier is based largely on Mr. Gallishaw's treatment. Teachers will do well to make a study of his book.

CHAPTER 36

TEACHING THE ESSAY

It is not remarkable that high school teachers generally find the essay the most difficult type of literature that they are asked to teach. The essay is the common form of expository prose, but it *is* exposition; and exposition is written for mature minds. The appeal of the essay is seldom to youth; and this is peculiarly true of the essays included in the high school curriculum. While an occasional present-day essayist writes with young people in mind, this is not true of Bacon, of Addison, of Lamb, of Macaulay, of Carlyle, of Thackeray, of Thoreau, of Curtis, of Huxley. These men wrote for adults; and for educated adults; their writings are not easy for high school boys and girls. So the high school teacher has no light task when he undertakes to interest his classes in essays. Only unusual pedagogic skill will result in success.

The essay bears much the same relation to prose that the lyric bears to poetry. But the lyric is found in a hundred different degrees of difficulty, ranging from the loftiness and vigor of the sonnet to the frivolity of the lightest types of *vers de société*, and in many of its forms it has real appeal for the young. The essay, however, though protean in form, has no such range in the examples suggested for use in high school. Originally its function in the curriculum was to test the mettle of students preparing for college; its substance remains almost without change,

despite the great change in high school students which the past two decades have witnessed. Perhaps a teacher should hardly hope to arouse real interest in it. Yet to teach literature without developing interest and appreciation is to do worse than to waste time; it is to send students from high school hating literature rather than loving it. The teacher is duty bound to develop a teaching technique which will induce students to enjoy essays; and this demands a technique even more perfect than that required for the effective teaching of poetry.

Two classes of essays.—This technique must rest on the fundamental fact that essays are of two widely differing kinds, namely, those primarily emotional in their appeal and those primarily intellectual or informational in their appeal. Of course these types blend into one another, and in some essays it is not easy to say which element predominates. In the essays taught in high school both types appear in their perfection. Lamb and Addison belong in the emotional group; Macaulay and Bacon belong in the intellectual group.

Of these two types high school students like the emotional rather than the intellectual. Ask any group of college freshmen which essays read in high school they remember with pleasure, and only a rare student will mention one of the intellectual type; those who remember any with pleasure usually recall only the ones which appeal to the emotions. Sir Roger de Coverley and Lamb's "Roast Pig" are pleasant memories; Macaulay and Bacon and Carlyle and Emerson recall only gloom illumined but rarely with flashes of sunshine. It is well, then, to begin teaching the essay by choosing a writer of the emotional type, one whose appeal is to the feelings rather than to the intellect.

The teacher's study of the essay.—The first step in preparing to teach an essay is to master it. Master the essay, no matter what its type. Many high school teachers fail at this point. They strive to teach what they do not know, an effort which must result in dissatisfaction for both student and instructor. When teaching the essay, the teacher who keeps only a day ahead of the class is doomed to disappointment. Such a one has failed before he has begun. Only the teacher who masters the essay can hope to interest his students in it. Mastery is not something that lingers from college days or from last year's teaching; it must be renewed every time the subject is taught. To find time for this is seldom easy for the high school teacher, but when he is preparing to teach the essay he will be wise to neglect other things if it is necessary in order to make proper preparation.

As a first step toward mastery the teacher should read the essay from first line to last at a single sitting, in order to enjoy its full effect. He should let no element of possible joy escape. Of course no one will find all that is in an essay in one reading or in several; but the teacher should aim to grasp it all at the first reading.

Next, the teacher should make a careful study of it, using the dictionary, mastering the grammar, letting no figure of speech pass without discovering in it the exact detail that reveals its power, going to the source of every allusion which is not familiar. Having mastered the essayist's thought, the teacher must now feel all that the essayist felt, see all the pictures that he saw, sensualize all that he sensed. This demands the mastery of every detail, with all it suggests; it means a study of the connotations of every word, as up to this time he has been considering in the large only what the words denote. The

theme of the essay, the impulse that compelled the writer to put his emotions on paper, must be discovered. Perhaps a biography of the writer should be read in order to feel the emotions which were his when he was struggling so desperately to put into words what was in his heart. Who can appreciate "Dream Children" without knowing Lamb's tragic biography? One should never stop his study until the essay is mastered—all that is within the lines and all that is between the lines.

Preparing the class.—The next step is to develop a plan which will break down the opposition of the class, for too often a class comes to an essay with a strong defense against enjoying it. They have tried essays; they know they are uninteresting; this is an essay; they will make no attempt to enjoy it. Such an attitude must be changed.

Perhaps the best plan with which to change it is the preparation and use of an introduction of much the same type as that used in the teaching of poetry, to supply for the student a background of experience—an "apperceptive mass," to use the term of the old psychology—which he probably wholly lacks. For example, the teacher may prepare for an essay by Lamb by a ten-minute biography of the essayist; not a prosaic recital of facts, but a story athrill with the sunshine and the sorrow of his life: His years of pleasure while he and Coleridge studied and played together in the "Bluecoat" school; his long years on a high stool as an accountant for the East India Company; the black tragedy when his sister in an insane moment killed their mother with a knife; his solemn pledge that he would care for her if she was released from the asylum; their pleasures together in the home and fields and city; the pitiful walk he so often took, leading her through retired streets to the asylum when her insanity recurred. Ten

minutes, used aright, will win the sympathy of every student for Lamb. Add to this background a few sentences suggesting the meaning of the essay to be read, and students will approach Elia with their opposition wholly forgotten. In making an introduction, the teacher must remember that facts as such are valueless; the appeal must be to the emotions.

Perhaps the essay to be taught is Carlyle's "Burns," one of the most difficult suggested for high school use. Let the introduction begin by renewing the students' interest in Burns. Recall that strange walk which the poet took in the woods with his wife and children; make them visualize the picture as he leaves his family and walks far in front of them; let them see his moving lips as he composes "Tam O'Shanter"; let them hear the murmured words and the roar of boisterous laughter that accompanied repeated slaps on the leg as he enjoyed to the full some of the lines; then turn to the poem and read lines which might have kindled his ebullient joy. Tell of his love for Highland Mary, of her sudden death when away from him, of his sitting in the shelter of the shocks of grain on the winter anniversary of her passing, of the way her spirit haunted his life; then read to the class the matchless lyric, "Highland Mary." Tell them the story of the "birkie ca'd a lord" with whom Burns walked on the highway, of the invitation the poet accepted to have a bite at the castle, of his being sent to the rear entrance to eat with the servants, of his sitting at the table with the servants while they were eating, scribbling in fiery heat his reaction to such treatment; then read the ringing lyric of independence "A Man's a Man for a' That." Read it with the bitter wrath which was eating at his heart as he wrote. Such experiences may kindle the class to something of a

longing really to become acquainted with Burns. But do not turn to the essay yet. Tell of his poverty, of his days behind the plow, of his numberless other attempts to earn a living, of his invitation to Edinburgh, where he shone amidst the other literary lights of the day; tell of his heart-breaking mistakes and his untimely passing. Perhaps in three sentences show that Carlyle too had suffered in many ways as Burns had suffered and that therefore he was peculiarly fitted to write of his countryman.

Reading and explaining.—While the thrill is still in their hearts, let the teacher sum up the first few pages of the essay and then read aloud from it; the early pages may be read aloud later. Make clear the meaning of Carlyle's too often involved figures of speech. Introduce much illuminating comment. But do not send the class away directing its members to read the next score of pages. Send them away to read a half dozen chapters in an interesting novel, or to read some of Burns's poems; read all of the essay aloud in the classroom. Interesting oral annotations are always helpful. The aim is to make these students love noble literature, not to make them dig out subjects and predicates in curiously involved sentences. Make them love the literature, and they will do that in future years of their own accord; make them do that in high school, and they will never look at the works of the essayist in future years. Carlyle and Macaulay and other essayists of the intellectual type should all be read aloud by the teacher; even Lamb and Addision are far more likely to prove attractive when so read. There are plenty of inherently interesting books for the class to read outside. Develop appreciation by keeping students athrill both in the classroom and in the study at home. This cannot be done if students are sent home or to the study hall to

wrestle with difficult literary constructions. A few students delighted in it a generation ago; a few will do it with joy today; but they are only five or ten per cent of the total high school group. The teacher's business is to capture them all for a lifetime of good reading.

The essay as a key to character.—Essays reveal the personality of the writer. The familiar essay, as the emotional type is usually called, is delightful fireside conversation. When reading Lamb or Addison, one can almost hear the writer's voice as he talks charmingly to a small company gathered in a home. The subdued light of the lamps, the bright glow of the fire, the heart-to-heart touch of congenial spirits are always present as one reads—or better listens to—an essay by either of these magicians. This is one reason why it is much better for the teacher to read aloud to students than it is for students—most students—to read silently by themselves; the spirit of comradeship is needed for the full enjoyment of an essay.

As the familiar essay is perfect fireside conversation, so the intellectual, or informative, essay partakes more or less of the nature of good talk. But it is a wholly different type of talk. One type appeals to the heart; the other, to the head. As most of us live perhaps nine-tenths of our lives with our emotions and only one-tenth with our intellects, it is natural that both young people and adults should prefer the emotional type.

In either type the essayist must reveal his personality. He tells what he feels and what he thinks; and what one feels and thinks makes up one's character, one's very personality. When a student has read several essays by an author, he should be acquainted with that author; he should know him much as he knows his friends. Read his essays, and one knows Macaulay, or Lamb, or Bacon.

The teacher, then, should always prepare his class for an essayist when a new one is to be taken up. The barriers between the pupil and the writer should be removed. The hour with an essayist should be an hour of delight, necessitating the omission of much of the old type of literature teaching. One should hesitate long before he assumes the responsibility of asking a class to outline an essay. If outlining must be done, let it be demanded only after the class has completed the study of the essay for enjoyment. The time of a literature class should be devoted to the spiritual, not to the intellectual.

Writing essays in high school.—Should high school students be asked to write essays? They should, surely; but they should, in general, be asked to write only the emotional type, the familiar essay. The assignment of an informational essay should be infrequent. Subjects suggested should be of a type that call for feeling rather than thinking.

Every familiar essay is full of inspiring suggestion. When they have in mind the Sir Roger de Coverley papers, let students write what they feel about ghosts, about some quaint character whom they have known, about one's relations with his neighbors. Out of Lamb why should there not come an essay about dream vacations or dream friendships or other dream experiences? Why not a dissertation on lip-sticks or high-heeled shoes? Every essay read in high school should suggest a score of subjects for effective student essays. Most essays should be brief,—perhaps only a page or two; occasionally a long one may be asked for. Every essay should be carefully finished, should be polished with care; the writers should feel pride in their completed productions; they should never forget that they are striving to write charming fireside conversation.

The essay is not easy to teach; but the teacher who makes high school students appreciate it so that during leisure hours they will voluntarily read essays has given them a perennial joy for a lifetime and has accomplished the end toward which teachers of literature are always striving.

TEST

1. The essay is difficult to teach because it is . . . , which is usually written for . . . .
2. Success in teaching this form of . . . demands . . . .
3. While the essay is to . . . much what the . . . is to . . . , the latter in some forms . . . , but the former . . . in the examples suggested for . . . .
4. The teacher must develop a . . . which will induce . . . .
5. The two widely differing types of essays are . . . , examples of each being . . . .
6. The first step in preparing to teach an . . . is . . . , and this calls for the two general steps of . . . and . . . .
7. Five things to be mastered as the teacher studies an essay are . . . .
8. Between the lines the teacher must find . . . .
9. The essay having been mastered, the teacher must . . . , the first step of which will be . . . .
10. Students may be brought closer to Lamb if the teacher will make alive for them such incidents in his life as . . . .
11. To attract students to Burns and thus to Carlyle's Essay the teacher may . . . .
12. The next step in teaching the essay is for the teacher to . . . .
13. While the teacher is . . . in the schoolroom, he may have students . . . as home work.
14. The teacher should never aim to make . . . ; he should always keep it on the plane of . . . rather than on the plane of . . . .

15. The familiar essay is . . . .
16. The intellectual type of essay is of the nature of . . . .
17. In his essays a writer reveals . . . .
18. In the literature class the . . . . , the . . . . , the . . . . , and the . . . should be given an opportunity to . . . .
19. High school students should be asked to write . . . , always taking subjects appealing to . . . , such as may be drawn from . . . .

EXERCISES

1. Turn to any essay which you read during high school years, and read it at a single sitting. Report to the class your impression of it now as compared with your impression when in high school.

2. Master this essay or another one suggested by your teacher, and prepare an introduction for it which will help high school students to appreciate it. In your study of the essay keep a list of all words, figures, and allusions which you find it necessary to investigate. As far as you are able to express your discoveries in words, list everything you find between the lines. If all members of the class have worked with the same essay, discuss the author's reason for writing the essay.

3. If your high school teachers inspired in you a love for essays, tell your classmates of the methods used. In your opinion did your high school classmates like or dislike essays? Give reasons.

4. Write a familiar essay of two or three pages. In group criticism discuss these essays. Have the best from each group read to the class. Of those read to the class, which is the best? Discuss carefully why it is voted to be the best.

5. Chapter XI of Mr. Thomas's *The Teaching of English in the Secondary School* deals with the teaching of the essay. Let a student make a study of this chapter and bring to the class such suggestions as seem of special importance.

6. On pages ix to xvii of Mr. Law's *Modern Essays and Stories* is a discussion of the essay. Let a student make a study of these pages and report to the class any especially valuable suggestions. On pages xvi-xviii is a list of essays worth read-

ing. Let a group of students go through this list and determine which volumes they feel are appropriate for high school students.

7. On pages 127–140 of Mr. Stratton's *The Teaching of English in the High School* will be found a valuable discussion of the teaching of the essay. Have a student report particularly on points of difference between Mr. Stratton's discussion and the discussion in this book. Let the class consider these varying points of view.

8. Mr. Stratton urges the teaching of the present-day essay. Let the class discuss the advantages and the disadvantages of this. In the discussion consider a list of present-day essays prepared by the English teachers of the Cleveland schools and recommended for twelfth grade students. This list will be found on page 589 of Mr. Thomas's book referred to in Exercise 5.

9. Pages 280–304 of Blaisdell's *Composition-Rhetoric* deal with the essay from the viewpoint of self-expression. Let a student report to the class on this chapter.

CHAPTER 37

TEACHING THE DRAMA

"When you read Shakespeare to us, we like it, but when we try to read it ourselves, we can't understand it."

To every efficient teacher of the drama this is said, in substance, again and again. Such statements show that, after centuries of printing, mankind is still under the spell of the story-teller entertaining his comrades around the camp-fire or in the great community hall; but they also show that Shakespeare wrote his plays to be acted, to be seen and heard on the stage, rather than to be read in books.

Helping students to see and hear.—In the teaching of Shakespearean or of any other drama, let much teaching rest on this principle: The drama in its language is oral. It was written to be spoken and acted; it was not intended to be read silently. This, of course, makes necessary a large oral element in every class that is studying the drama if any deep interest is to result.

Not only must the reading be addressed to the ear, but in some way the class must be made to forget the schoolroom with its distracting influences and in imagination must be guided to the place in which the action of the drama is occurring. Editors of Shakespeare have taken too little account of this. In one edition including several of Shakespeare's plays the editor aims, at the beginning of each scene, to visualize, or picture, the place of the ac-

tion. For example, in the usual edition of *Hamlet* the first scene is prefaced thus:

SCENE I.—*Elsinore. A platform before the castle.*

Feeling that this offers far too little for the imagination of the high school student or the college freshman, the editor, in the edition referred to, gives the following suggestive details, hoping to transport the reader, in imagination, from the schoolroom to the platform at Elsinore:

Scene.—The rising curtain discloses midnight. Stars twinkle and snap with the brightness peculiar to a very frosty night. In the background loom the dim outlines of a great castle, an occasional window showing forth the flaring light of the torches within. In the foreground a soldier paces slowly back and forth, his footfall entirely unheard. He shivers and shrugs his shoulders. Out of the distance comes a voice, and the soldier starts violently. Great relief is in his voice as he learns who comes. Later, when the Ghost enters, the stage becomes much darker. The men are scarcely visible. The mist-like white of the spirit shows clear and vivid. At the very end the darkness begins to give way to the pale light of the approaching dawn.

Macbeth usually opens with this statement:

SCENE I.—*A desert place.*

In the edition which aims to visualize this is added:

Scene.—A flat, dreary moor of chilling desolation. Fog and rain, flashing lightning, and rolling thunder. All at once, as though materialized out of the fog, three skinny creatures, with long straight hair hanging about their shoulders and faces, join hands and begin to circle about the center of the stage, their short, staccato sentences being in rude harmony with their gypsy dance. The mention of Macbeth brings from a distance the screeching yowl of a cat, followed by the croaking of frogs. The wind howls, the lightning flashes, the thunder rumbles and roars, and the witches disappear, dissolving again into the fog.

In the usual edition the reader finds this statement at the beginning of the play *Julius Caesar*:

SCENE I.—*Rome. A street.*

In the edition under consideration the editor quotes from the Chicago *Record Herald* part of James O. Bennett's criticism of the performance of the tragedy at Buffalo, N. Y., on October 20, 1912:

Scene.—The scenes are ablaze with color. This is not the Rome of white marble, if there ever was such a Rome, but a city recalling the vivid hues and abrupt contrasts of Pompeian frescoes. The forum scene is framed in a mighty double arch of brownstone that is nearly as high as the proscenium arch of the theater, and that rises close to it. In the background the temples and obelisks that overlook the forum mount high against the deep blue sky of Italy. The scene is radiant with white sunlight. In the whole scheme of decoration the color of that oriental influence which was permeating Rome, and which ultimately was to work its destruction, is felt.

This opening scene is riotous with the merry-making of the participants in the Lupercalian games and of thronging onlookers. Dancing girls and acrobats flash across the stage. Music sounds, and troops of soldiers, some of them clanking in armor and some hooded in undressed skins of beasts, escort notables to the games. Laughter, ribaldry, and monkey tricks usher in the tragedy.

In each scene in some similar way the editor strives to put the reader into the experience of being present and seeing the action as it takes place. These three illustrations are inserted in order that the teacher of Shakespeare may understand what is meant by the statement that a teacher must, by some appropriate introduction to each scene, transport the pupils from the schoolroom to the scene of action. Once this is done, once the class is made

to forget the surroundings of the twentieth century and to feel that they are living in the far distant days of Hamlet or Macbeth or Julius Caesar and are present on the platform at Elsinore, or on the moor, or in Rome, the battle for interest is half won. Given this feeling of immediate presence in the midst of the action, and it is almost impossible for boys and girls to remain unattracted by the text.

In teaching Shakespeare and other drama, then, the teacher must strive to put the pupil, in imagination, into the midst of the action.

Reading aloud.—This accomplished, the play must be read aloud. Pupils of the junior high school or of early high school years must never be sent away by themselves to read Shakespeare silently. The teacher should read aloud the first plays that are studied; and nearly all the study should be the reading, for the story itself. After several plays have been read thus, and the pupils have begun to get the "feel" of Shakespeare's style, the teacher may designate certain pupils to read the lines of given characters, and, after they have had an opportunity to read several times the scene selected, each for himself, the group may make their entrances and their exits in the open space in the front of the room, each reading his assigned lines. They should aim really to live the parts. The teacher must select for this work, in its early phases, only pupils who have shown themselves possessed of imagination, that is, who are able to put themselves into the place of the other fellow, and who also are able to read fairly well. With such pupils, with the first reading by the teacher, and with repeated individual readings of the whole scene (not merely the part assigned to the individual pupil) in preparation, the reading of a scene before the

class should result in something with considerable power; it should have real interest for the listeners.

Of course the first time this is done both class and actors will feel that they must laugh. It is the unusual; and in the presence of the unusual in the junior high school classroom, there must be laughter. The wise teacher will laugh with the pupils. The fun will soon pass, the sooner with a little help from the teacher, and then the reading (or better perhaps the acting) may go on; for the pupils reading the assigned parts must be made to feel that they are the characters, and they must strive to act as they think the original characters acted. After a few trials this part of the work will become interesting to the pupils, if the teacher has done his preparatory work effectively, and it may become a daily part of the recitation period.

The scene read today by the pupils should be a part of the play read by the teacher yesterday; the pupils should not be expected to read any part of the play that they have not heard the teacher read.

Synonyms in the teacher's reading.—Effective reading by the teacher demands a living knowledge of the play. As he reads, the pupils follow his reading in the books which they hold. Instead of reading just as Shakespeare wrote, the teacher will often substitute for an unfamiliar word a familiar synonym, never stopping to indicate the fact; the pupil will see Shakespeare's word; he will hear the teacher's synonomous term; he will at once understand that the unfamiliar word has the meaning of the familiar one. For example, instead of Shakespeare's *an* the teacher will read the modern *if;* instead of *still* he will read *always* or some more accurate synonym, context considered. For many years one youth and man had no idea of the meaning of the sentence "The quality of mercy is not

strained." There always came to him the impossible picture of trying to put mercy through a strainer! If the first time he heard it, the reader had substituted words and read the line "The nature of mercy is not such that it can be forced (con-strained) to show itself," he would not for years have had so utterly senseless an image in his mind. Take the lines,

> And they would go and kiss dead Caesar's wounds
> And dip their napkins in his sacred blood;

if the teacher reading these lines will merely substitute the word *handkerchiefs* for the word *napkins*, the pupils will understand its meaning; they will not get a false idea of people running from a meal and carrying with them the table linen to dip into the blood. This sort of substitution will do more to familiarize pupils with Shakespeare's vocabulary than will any number of dictionary assignments or annotated editions; it gives the meaning of the word in the particular sentence, and almost without effort on the part of the pupil the unfamiliar words become a part of his vocabulary.

Before eleventh grade all plays should be read by the teacher to the class. This is not a serious task. The longest of Shakespeare's plays may be read in less than four hours. This means that the reading itself will occupy not over a week; and two or three weeks is a short time to give to one of Shakespeare's plays.

In following out this plan in the junior high school, pupils will be given as outside work the reading of books adapted to their grade. Once a week each may be required to talk to his classmates for from two to three minutes about the book read. The skill with which this is done will enable the teacher to make the mark required

for the week. Grades may also be based on a daily completion test or true-false test covering the text read the preceding day by the teacher.

Questions for the study of Shakespeare.—Written questions to direct the thinking of the student are a help in the study of Shakespeare or of any piece of literature. It is desirable of course that the questions shall be answered correctly; but whether the student discovers the correct answer to every question or not, he will think far more with questions than he will without them. Such questions must never be permitted to interfere with the interest of the play, especially in junior high school and the first year of high school. The primary aim there is to make students love Shakespeare for its story; that being accomplished, they will later find satisfaction in studying the art of the author.

Various editions of Shakespeare print questions. Here is a set found at the end of the first scene of *Julius Caesar* in the edition already referred to. Simpler questions than these are needed for junior high school and perhaps for the tenth grade. Do not forget that in junior high school Shakespeare should be read aloud by the teacher, the outside work of the pupils being the reading of other literature. In the eleventh and twelfth grades such questions as follow are most valuable in making students think about the real meaning of Shakespeare:

1. Are Flavius and Marullus sympathetic with the common people or hostile to them? 2. How do they feel toward Caesar? (See line 36.) 3. Why do they feel as they do toward the common people? 4. Which gets the better in the combat of wit, Marullus or the cobbler? 5. Why are the common people taking a holiday? 6. How long has it been since they took a holiday to see Pompey, who has just been defeated by

Caesar? 7. Did they really care for Pompey? 8. Why did they climb to the house-tops to see him? 9. Do they really care for Caesar? 10. In a republic should the common people be fixed in mind or fickle? 11. At this time was Rome at all fit for a republican form of government? Why your answer? 12. Why do the tribunes feel as they do toward Caesar? 13. What do they believe he desires to become? 14. If he succeeds, what effect will it have upon them? 15. Is their feeling toward him prompted by a desire for the public welfare or by selfishness? 16. What is the art purpose of this scene? (To show us the fickleness of the Roman people in general, and the attitude of the tribunes toward Caesar. Among a people so fickle and with rulers so selfish, what chance will a true reformer have to accomplish his aims?)

Character portrayal in drama.—In the study of any drama the character portrayal and development is probably the most important thing to receive attention. The student should be taught to evaluate every act of every person in the play. Each thing done by Shakespeare's men and women is done either to reveal character or to reveal feeling; the student should determine what character or what feeling, emotion, mood, is back of the action.

Author's purpose.—In Shakespeare every scene has an art purpose. It introduces an important character—perhaps two or three; it gives antecedent circumstances; it prepares for a future scene, one perhaps several scenes ahead; it makes us acquainted with a person; it shows a change taking place in a character; it shows how fit or how unfit a given character is to accomplish a given purpose; it reveals the ambition of an important character; it causes us to like or dislike a particular person; it reveals the condition of the mind of the populace (in almost every play two or three of the characters are introduced primarily to voice the sentiments of the masses; they are proxies of

the common people); it suggests the attitude of fate toward the hero, often using nature to symbolize fate; it reveals domestic relations in order to reveal the inmost soul of a character when he is at his best; it reveals fate seemingly forcing a character to do a certain thing even though in his soul he is unwilling to do it; it serves to show that time has passed between the preceding and the following scene; it arouses enthusiasm toward a person or a plan; it helps a character who is hesitating; it shows the influences that are controlling the play or the protagonist (chief character); it enlists the deep interest of the reader in persons or in plans. This by no means exhausts the purposes served by individual scenes. The list is given merely to make concrete to teachers what is meant by the phrase "art purpose." Each scene must be studied by itself to determine the purpose the writer wished it to serve. This, then, is one of the questions that the teacher of eleventh and twelfth grade classes must train his students to answer.

The middle of the third act.—One scene in each of Shakespeare's tragedies and in most of his comedies has a most interesting art purpose. In it is forecast the end of the play. Its principal art purpose is to suggest to the keen reader or hearer that, with conditions as they are, the particular incident around which the scene is built must result ultimately in a manner that such a reader should now foresee. Usually this scene is almost exactly at the middle of the third act.

For example, in *Macbeth*, at about the middle of the third act occurs the scene in which Macbeth makes clear to the guests at the banquet table that he has committed murder; it could not be clearer to them if they had been present and seen the act. They think, of course, that he is talking about Duncan when he is really talking about

Banquo; but this makes no difference; the nobles of the kingdom know that their king is a murderer. Any keen reader will at once foresee that this knowledge must in the end prove fatal to Macbeth; and thus is the end of the play forecast.

In *Julius Caesar* at the middle of the third act Marc Anthony delivers his heart-moving oration over the dead body of Caesar. At its close the citizens, a frenzied mob, rush forth to burn and slay. The keen reader must see that Brutus and his companions are doomed to ultimate defeat when the feelings of the masses of people are thus wrought against them, for on these same people rested their hope of success.

At the middle of the third act of *Hamlet* occurs the play within the play, in which Prince Hamlet causes to be enacted a scene so similar to that in which King Claudius slew King Hamlet that Claudius, seeing, rushes from the group watching the play. That group is made up of the notables of his kingdom. They at once understand that their former king came to his death by the hand or brain of the present king. That fact being public, the downfall of Claudius must ensue. This the trained reader will easily foresee.

In *Othello*, Desdemona drops the handkerchief. It is picked up by Emilia and given by her to Iago. He uses it to convince Othello of the infidelity of Desdemona. Thus is foreseen the doom of both Othello and Desdemona. Conditions being as they are, Othello can do only one thing, and this is foreseen by the trained reader.

In each of Shakespeare's plays the art purpose of the scene in the third act which contains the pivotal incident must never be missed in any study by advanced students.

Things to be omitted.—The source of Shakespeare's plots has no place in study earlier than the twelfth grade,

and even there it would be as well to say nothing about it were it not to help the students who are going to college. Students who have not attained the twelfth grade have no business with what critics and commentators have written about Shakespeare. In the annotated edition all the pages given over to such quotations should be omitted. The date of publication or the order in which the plays were perhaps written is not of importance to any student who is trying to learn to love Shakespeare, though he may deem it of importance after that love has mastered him.

Such annotations as "an instance of the infinitive used as a gerund;" as "the possessive adjective was often treated as coalescing with the substantive, and the epithet preceded;" and as "an incorrect consecution of tenses" have never helped high school boys and girls to love Shakespeare. The only thing teachers in junior high school and high school and the first year of college should aim to do is to arouse in their students such a love of the immortal thousand-minded bard as will outlast a lifetime; they should cast into the discard every device of the editor that will militate against this, and they should do it ruthlessly, no matter what traditions may be weighing them down. It is time for a new deal in the teaching of Shakespeare. Many of the methods of the past—all of those that have killed interest and love—must be banished; their places must be taken by vitalizing influences that will send boys and girls from high school with a determination to read many plays of Shakespeare every year of their lives, a determination so strong that it will be executed by every student making it.

Shakespeare's use of details.—No other author who has written has been so effective in his use of detail writing as has Shakespeare; no other has used the various details

explained in preceding chapters with such skill. As far as they will help to create in pupils the love of Shakespeare, they should be used. If they seem to be only lifeless mechanics, they should be omitted. Called upon to a modest degree, they will probably help many students; but discard them entirely if there is question about their value and their influence.

Memorizing Shakespeare.—Should students be compelled to commit Shakespeare to memory? Never! They should be encouraged to; they should have much added to their grades if they do; they should be made so to love the bard of Avon that they will wish to store away in memory unnumbered lines and passages. But to compel them to memorize is to make the study of Shakespeare a task; and it should never be made a task. It is a thousand times better to have half or three-fourths of a class commit passages to memory because they wish to than it is have them all commit the same passages under compulsion. Compel them to commit Latin, if you must have memorizing from all; let them commit geometrical demonstrations —many of them have to do that in order to pass the subject; demand that they commit tables of logarithms; but never, never demand that they memorize Shakespeare! Let those who wish to memorize do so, and aim to make them all wish to.

Modern drama in high schools.—Should modern drama be taught in junior high school and in high school? The reading of such plays as Drinkwater's *Abraham Lincoln* is both instructive and inspiring to junior high school pupils. For the teacher to read several such dramas to pupils and to bring to their attention others for home reading is most commendable. Junior high school pupils should learn that literature is of today.

In high school a course in modern drama is desirable. In it the teacher should read much to the class, although, of course, he may also call for private reading and study; he should have the class read much publicly, assigning parts to students who seem best fitted to read them. This helps in enlisting and in holding interest. As far as the study of such plays is concerned, the methods suggested for Shakespeare may be used. Questions help. The art purpose of each scene should be considered; the literary art of the writer should never be neglected.

Some high school students will be much more interested in modern drama than in Shakespeare. Their taste has not yet been lifted to the Shakespearean plane. This in itself is an excellent reason for courses in the modern drama. In them the teacher should strive to develop the taste of the student so that he will find real pleasure in Shakespeare, a pleasure far higher than can be found in any present-day dramatic writer.

Make students love Shakespeare. Such love is an open sesame to all that is best in literature.

Mr. Eaton and the teaching of Shakespeare.—In 1916 the world united in honoring the three hundredth anniversary of the passing of Shakespeare. The following quotation from an article by Mr. Walter Prichard Eaton which appeared in the New York *Times* on February 27 of that year makes an appropriate close for this chapter:

> At present it is safe to say that the average high school makes Shakespeare a bore, and while it may teach enough routine of plot and smattering of philology to jam a child past the college entrance board, it fails utterly to inspire dramatic appreciation, to expand the imagination, to create affection . . . .
>
> If I were teaching Shakespeare in a high school . . . I would first of all (after my talk on the Elizabethan theater and

my display of pictures and diagrams) have the desk removed from the platform, or shoved far back for a "balcony." I should then group some of the class at the sides as well as in front, and with as much merriment and informality as possible, lead the class to play the teacher's platform was Shakespeare's stage and they the London audience. Then, picking boys and girls for the various parts, I should have them come up on this platform to read their rôles, act by act. No doubt the players would be changed frequently if the class were a large one. Everybody must have a chance. . . .

We do not study to pass examinations, but to expand our capacities for useful living and rational enjoyment. Any pupil who gets a mark of 100 per cent in Shakespeare, but thereafter hates the plays, has not "passed" brilliantly; he has dismally failed—or, rather, his teacher has.

TEST

1. Shakespeare wrote his plays to be . . . .
2. In classes studying drama there should be a large . . . .
3. Pupils must be made to forget . . . .
4. The teacher must by an appropriate . . . transport the pupils to . . . .
5. Pupils of the junior high school and early high school must not be sent away to . . . .
6. Instead of doing this the teacher must . . . .
7. Pupils must be designated to . . . after the teacher has . . . to them.
8. Instead of reading as the dramatist wrote, the teacher will often . . . , thus helping the pupil to learn Shakespeare's . . . .
9. In the study of drama the most important thing to receive attention is the . . . .
10. The student's . . . about a . . . may be guided by . . . .
11. While the teacher . . . , as outside work the students should . . . .
12. In Shakespeare every . . . has . . . .
13. Near . . . in Shakespeare's plays is a scene which . . . .

14. Among matters of little importance in early study of Shakespeare are . . . .

15. Shakespeare uses . . . more effectively than . . . .

16. Pupils should be persuaded to . . . . They should not . . . .

17. The reading of . . . in . . . is to be . . . .

18. In . . . , . . . is desirable.

19. Mr. Eaton says that . . . and that a pupil who . . . has . . . , or rather his . . . .

EXERCISES

1. List all of Shakespeare's plays which you have read, marking *Vol.* the ones you read voluntarily.

2. List all modern dramas which you have read, marking in the same way. Check the ones which you are ready to recommend to your classmates.

3. Let committees take these lists and combine them so as to show all plays read as a requirement and all read voluntarily; also all modern dramas recommended as interesting. Let students who have read many plays voluntarily explain to the class the methods used by their teachers, if they feel that their love of Shakespeare is a result of their school work. Let other students explain the effect of the teaching of Shakespeare on them. Draw conclusions as to efficient methods of teaching Shakespeare. Have put on reserve in the library the modern dramas recommended.

4. Let the teacher read an act of Shakespeare to the class; then let student players read the same act.

5. Do the same with an act of a modern drama.

6. In Mr. Ward's *English Evidence* a number of teachers have told how they tried to teach and how they were taught some of Shakespeare's plays. These interesting experiences will be found in Essays 14, 15, 22, 23, 24, 25, and 28. In these experiences which principles favored in the preceding chapter have been followed and which have been violated? Of the experiences, which seem to you most helpful for other teachers?

7. Under the title "The Drama" Miss Simons discusses on pages 197–201 of *English Problems in the Solving* a course in

reading plays in high school. Modern plays are mentioned, the drama club is discussed, practical methods are suggested. Let a student report to the class on "The Drama." Suggestions on teaching Shakespeare in junior high school and high school will be found on pages 211–220 of the same book.

8. Let high school teachers supplement this chapter with Chapter X of Mr. Thomas's *The Teaching of English in Secondary Schools*, which is entitled "The Teaching of the Drama, with Particular Reference to Shakespeare."

9. In *What Is English?* Mr. Ward, in discussing reading, says, "Before we can have any influence with students, we must learn to adapt ourselves to their tastes." How does this statement apply in the teaching of the drama? Do you agree with it or not? Why? How are we to know what their taste is? When the course of study says we must teach a poem, a novel, or a drama which students are not likely to enjoy, is there a way to adapt it (and ourselves) to their taste? What is it?

10. In *The Lesson in Appreciation* Mr. Hayward says, "There is no question of the folly of employing purely sit-still methods in connection with Shakespeare." What does he mean? Do you agree with him? Why? What experience have you had with other than sit-still methods? From your experience what have you learned not to depend upon in teaching drama? What have you learned to depend upon?

11. What can we learn about teaching Shakespeare and other drama from this quotation from Bernard Shaw: "I have seen the suburban amateurs of the Shakespeare Reading Society, seated on the platform of a lecture hall, produce about sixty-six times as much effect by reading straight through *Much Ado About Nothing* as [Sir Henry] Irving with his expensively mounted and superlatively dull Lyceum [Theater] version." Have you ever belonged to a drama reading society? Might you organize one in your institution? Are there students in your institution who would care to hear such a reading as Mr. Shaw describes? Would a group of high school students be interested in such a society?

12. Let a class committee report on pages 183–221 in Mr. Cook's *The Play Way*. They deal with acting Shakespeare in the classroom, telling what the boys in a private school in Cam-

bridge, England, are doing regularly. What can be learned from this chapter which will have value in American schools?

13. Pages 267–341 in the same book deal with "Playmaking." Mr. Cook says, "The plot and the poetry and the acting have all to be fashioned by the boys themselves." The chapter will prove a revelation as to what boys can do practically unaided. A report on it should be brought to the class.

14. Are you wondering what play to present in your high school? Turn to page 320 of the April, 1929, *English Journal* and find the recommended plays of a hundred mid-western high schools.

15. On page 143 of the *English Journal* for February, 1928, junior high school teachers will find most helpful the article "The Little Theater in School—A Practical Experiment." Nor should high school teachers neglect the article.

16. Mr. John A. Lester, on page 443 of the June, 1926, *English Journal* tells in the article "The Active English Class" about a visit to the classes of Mr. Cook mentioned in 12 and 13 above. Let the article be read by a student to the class.

17. "The Art of Shakespeare," on pages 144–189 of Dr. L. A. Sherman's *Analytics of Literature*, is a chapter of highest worth for high school teachers. It is nothing short of revelatory, and it should send students to Dr. Sherman's *What Is Shakespeare?*—a volume of outstanding worth to any one teaching Shakespeare.

CHAPTER 38

DRAMATIZING IN THE SCHOOLROOM[1]

Dramatization by third grade pupils.—As I entered, I saw that the children were playing a story. In front of the schoolroom a dozen boys and girls were moving about. They had their elbows lifted from their sides; some kept flapping them up and down, while others occasionally stretched their heads forward and hissed. One boy stood apart, with a pointer in his hand. In the rear of the room a lad sat on the floor reading. The play was *Maximilian and the Goose Boy*.

Soon Maximilian closed his book. He rose. He looked up through the trees and out over the meadows. He began a soliloquy. "This is too fine a day to read. I'd rather look at the trees," and he cast aside the book. "Oh, isn't the song of that bird pretty!" and he turned an attentive ear toward the imaginary bird. "What a beautiful view that is down the valley," and he gazed through the window at a forest of smokestacks. Then he was charmed with the beauty of the flowers, with the music of the brook, with the glory of the setting sun. This reminded him that he must hurry home.

As he neared the goose boy he discovered that he had forgotten his volume. After showing Maximilian how to herd geese, the lad ran into the forest for the book. Then

[1]This chapter is, with modifications, a paper read at the meeting of the National Education Association in Los Angeles in 1907.

the geese woke up. They rushed down the aisle, here, there, everywhere, the poor king utterly helpless. Then the contempt as the lad handed him the book: "Well, you may know enough to be king, but you certainly don't know enough to herd geese!"

Because of this little drama, how much better those children understood the story, how much better they will read it, and how much more they will see of the beauty of nature when again in the woods! Because it accomplishes such results dramatizing is potent.

Normal school students and dramatizing.—My experiences with dramatizing date from about 1905, when, in Sara Cone Bryant's *How to Tell Stories to Children*, I found her suggestions concerning playing stories. I at once felt that here was a plan that would add much to the child's interest in the story and in the schoolroom. I began to experiment in the normal school training-rooms. I also took the subject into senior and junior classes. I had young women dramatizing stories that they might understand the plan when they went to the practice rooms or into active teaching. Surprising it was to find that seniors took scarcely less interest in playing a story than did primary tots. They enjoyed it; they came from it with freshened interest and increased energy. These results, seen not only with children but also among girls far beyond the age where "play" would be supposed to have value, convinced me that this is a factor in teaching which is indeed powerful.

Dramatization natural to children.—But why should not dramatizing be a potent factor in education? Children have imaginations far more vivid than have youths or adults. Left to themselves, unhampered by teachers and curriculum, children unconsciously become actors of power and dramatists of real human interest.

To illustrate: A few days ago I attended the out-of-door flag-day celebration of a two-room rural school. The program had been left to a committee of five girls. They had of course the conventional recitations and songs, a violin solo, choruses, and other items usual to the flag-day program.

But finally came an announcement that caused an expectant rustle among the fifty or sixty children and the few visitors sitting on the sloping hillside. Charades were announced and we were to "guess." They were not charades, however; they were effective little dramas, conceived entirely by the children, without rehearsals, and, as far as I could learn, without any schoolroom experience in dramatizing. The Betsy Ross home during the making of the first flag was shown, the conversation between General Washington and his aides and the famous flag-maker being given with a vividness that caused silence even among the boys of the somewhat restless audience. But the chief work of art was yet to come. Our young friend Malcolm was seen mounting his pony. He and his pony are a unit. And when he came crashing through the trees and in front of the audience crying, "The British are coming! Be ready! Be ready!" he brought his audience to their feet. They cried out in their excitement, "Paul Revere! Paul Revere!" The dramatizing was done with vigor, and was received with a delight that does not pass. Will not Malcolm read of the famous ride of Paul Revere with a new power when next that poem is called for in the reading-class? And will not every boy and girl who saw the little play have a deeper understanding of the real meaning of the original ride and read of it with added joy and with more dramatic skill?

Because it brings such results dramatizing is a potent

factor in teaching oral reading and oral language. Children are eager, are hungry to comprehend life. It is this hunger which impels them to reproduce in play the life that they see about them. It is this hunger that makes them anxious, at a suggestion from the teacher, to play stories, poems, songs, and home or vacation incidents.

The value of the concrete.—Children do not readily comprehend from the symbol, from the spoken word or the printed page. It is easier for them, as it is for us, to understand after seeing. We read of a glacier all our days; we know what a glacier is after we walk across the Mer de Glace. We read Irving's charming descriptions of the Alhambra; we know the Alhambra after we have rambled through it and become enamored of its beauty and of the music of its waters and the color and witchery of its architecture. So children enjoy the fable of the fox and the grapes, but they know its meaning after they have seen it played. After telling of the enjoyment the children had from dramatizing the fable, an Ohio teacher writes:

> In the afternoon I told them that the teachers were expecting to have a great meeting in California and I knew a number who would attend; but the weather would be very warm, and I really didn't want to go. One of my boys looked up, and his bright eyes snapped as he timidly said, "Sour grapes!" I said, "Yes, Lawrence, I want to go, but my pocket-book is too nearly empty." With this boy, AEsop has become splendidly concrete, all because he has seen the fable played.

Dramatizing and visualizing.—Power to visualize, power to see with the imagination the whole action, power to live through the experience—this is the power that makes good oral readers, as well as appreciators of literature. Power to see the unpainted pictures is an essential to the appreciation of poetry. And it is just this power to see

the picture, to live through the experience, that is developed by dramatizing. In order to act the part of the boy and of the reapers and of the wolf in the well known tale, the pupil must see the picture; he must be the foolish and later the frightened boy; he must become the alarmed and at last the impatient reapers. Every time he thus enacts one of these parts he is developing his ability to see more clearly the pictures, to appreciate more keenly the experiences, to feel more truly the emotions, in what he will read in the future. And as he develops this power, he gains in ability to read with interest and expression.

Dramatizing and oral reading.—In another way also dramatizing is a potent factor in teaching oral reading. It makes pupils forget themselves. We have all seen diffident, retiring children who really suffer when called upon to read. Such children watch the playing of stories with delight, and before they realize it they are taking the less important parts themselves, and thus gradually they lose something of the self-consciousness which is so great a hindrance to their progress. This result is no less marked and is even more important in pupils who are naturally dull. Their enthusiasm is aroused, and soon they are striving with a diligence that is surprising. They have attained a purpose, a desire to take part in the theatricals of the schoolroom. The result is that the smouldering spark kindles into a tiny flame, and the reading ability gradually begins to develop. This power to banish diffidence from the nervously self-conscious, and in not a few cases to arouse interest in the dull and unready, seems to me enough in itself to recommend dramatizing to every teacher.

Dramatizing as an aid to the recall of experiences.—Dramatizing makes clear and exact the images of the liter-

ature involved. In making them clear it must appeal to the experiences of the child. In thus appealing to his life, it serves the double purpose of making his thinking about literature more vital, and at the same time of making his memories of his own experiences more tangible. This is illustrated by the boy's unexpected exclamation of "Sour grapes!" when the teacher said she thought she did not care to take the long, hot ride from Ohio to Los Angeles. He made the remark because his thinking had been vitalized by the drama.

Dramatizing and composition work.—Thinking concretely about a story which has been acted will enable the pupil to read the story with a new appreciation and with an unexpected power of dramatic expression; it will also enable him to tell the story more effectively because in his imagination he has lived through the experience. Further, it will enable him to reproduce it in writing, if this is asked, and with added skill; but better than all this it will add to his power to tell of his own experiences, as it will make him see a clear relation between those experiences and the literary experiences which he and his classmates have put on the stage. With a little preparatory thinking, teachers will readily throw out the suggestions necessary to make every pupil discover in his life something which is allied to any schoolroom drama and of which he will tell with delight.

Every teacher who has tried dramatizing emphasizes the new power for reading and for oral composition which is developed by it.

Other results of dramatization.—Many other desirable results may be claimed for dramatizing. It helps pupils socially, by adding to the ease of their indoor associations. Many claim that it helps to teach correct form. It opens

and strengthens the speaking voice. It improves conduct in the schoolroom. It adds interest and spontaneity to all school work. It increases the love for good literature, by making pupils understand it and by making them see that in literature there is an element closely allied to life. Many insist that this is the most important of the results. It helps morally. It brings teacher and pupils into a new relation, causing the teacher to become really acquainted with the pupils, and enabling the pupil to come into something like a living touch with the teacher. Besides all this, it gives the pupils pleasure—probably the greatest good that comes from dramatizing. There is little enough legitimate pleasure in life and in school, and anything that adds to the amount should be welcomed. Pupils do enjoy dramatizing; they find it a source of keenest delight. The education that brings genuine joy along with a careful and exact training is better than the kind that omits the joy.

When to dramatize.—In many schools dramatizing is confined to the pupils of the first two or three years. In others, teachers find that the work almost introduces itself in the more advanced years of the grades, and not a few schools are doing something in impromptu dramatizing even in the eighth year, while in others formal dramatizing is making a place for itself.

On the daily program a special minute for dramatizing tends too much to formality. It is better introduced when the story or reading-lesson or language work or history affords the right sort of action, and the mental condition of the pupil seems to demand relaxation. Some schools make dramatizing the regular occupation for the recess hour when bad weather forbids out-of-door play. The time will be found for it by the teacher who once

tries it, for the work is its own best champion. Once introduced, I doubt whether the pupils of any school will let it drop.

In many stories the whole schoolroom becomes the stage, while others demand but a small portion. More and more I believe the work will be taken to the schoolyard, and thus will become one of the favorite childhood games.

What to dramatize.—In the early years, the dramatizing of simple stories and fables is appropriate, with the occupations of the home and country, such as breadmaking, horse-shoeing, playing house, fishing, sailing, etc. Later come the more complex fairy tales, household tales, myths. I consider the dramatizing of myths to be the best possible method of making them part of the life of the child. To be Ulysses tied to the mast or boring out the eye of Polyphemus is to know forever the stories of the Sirens and of the Cyclops. To have opened the lid of that wonderful box of Pandora or to have glanced back over the shoulder at the heavenly beauty of Eurydice is far better than merely to have read the stories. Under proper guidance, dramatizing will make the glorious poetic visions of the ancients, as we have them in the myths, a stock of common knowledge for all children to a degree possible in no other manner.

Still later many of the choicest fruits of literature will become thrice real for junior high school pupils by being acted by them. To be the village favorite and to rise from a twenty-year sleep; to throw a pumpkin at the ungainly schoolmaster; to be locked in the church while the women and children are placed on the English vessels; to draw the sword from the great stone when all others fail; to be saved by the Indian maiden just as death hovers near—to live such experiences in the schoolroom drama is

to have a new outlook on the beauties of literature and history, is to find new life and new meaning in them.

Costuming.—Scenic accessories are only such as the schoolroom affords. The cloakroom, especially in winter, proves a wonderful costumer's shop. Primary pupils have the imagination to transform very little into the living reality; older children, especially when they have drifted from the fairy realms, may need more scenic help.

Summary.—To sum up, dramatizing is a potent factor in teaching oral reading and oral language because it makes the child understand literature, because it makes him love literature, because it makes him self-reliant, and because it makes him see that there is a vital relation between a story and the life he is living today.

Of its other results especially to be commended is the bubbling delight it affords children. It will probably win its way through all the grades, being of particular value in making the old myths and the literary classics vibrant with interest. Little costuming should be attempted, and its hour should be the psychologic moment rather than a regular time on the program. It may become one of childhood's favorite outdoor games.

TEST

1. Dramatizing is potent because it . . . .
2. Young women in normal schools enjoy . . . .
3. It is easier for children to understand after . . . .
4. The powers that make good oral readers are . . . .
5. Dramatizing makes diffident children . . . and arouses . . . in the dull and unready.
6. For language work all children have . . . .
7. After seeing a story acted, children will read it with new . . . .
8. Myths may be made a part of the life of the child by means of . . . .

9. For junior high school pupils dramatization will make literature . . . .

EXERCISES

1. In your class dramatize the myth telling the story of Pandora's box.

2. Let a student dramatize the fable of the fox and the grapes.

3. Let a member of the class read aloud in class a brief and dramatic story from a current magazine. Discuss the dramatization of the story, and then dramatize it.

3. Assume that your class is studying "Rip Van Winkle." Dramatize the story.

4. Read "Dramatization a Means of Appreciation," pages 148–159 in Miss Simons's *English Problems in the Solving*. With which arguments presented by Miss Simons do you agree? With which do you differ?

5. On pages 145–155 of Miss Wohlfarth's *Self-Help Methods of Teaching English* will be found an illuminating discussion of dramatization. With which of her "Cautions, Reminders, and Further Suggestions" do you agree and with which do you differ? Why? Her discussion is intended primarily for teachers of the third and fourth grades; is it of value to junior high school teachers and others?

6. On pages 183–185 of Mr. Cook's *The Play Way* is a statement concerning the way the boys in the English school with which Mr. Cook is connected do extempore dramatizing. The pages should be read to the class.

CHAPTER 39

TEACHING THE HISTORY OF LITERATURE[1]

In most high schools the history of English literature, being elective, is studied by comparatively few students. This fact seems to render wise a brief course in the subject, to be given during the early part of the second or third high school year. This should be required, thus making it necessary for every high school pupil to become more or less familiar with the chronology of the best known English writers. Such a course may be given satisfactorily in from fifteen to twenty lessons.

Red letter authors.—As a first lesson students should be asked to memorize a list of "red letter authors," with their dates. This list has proved eminently satisfactory:

Geoffrey Chaucer: 1340–1400
Edmund Spenser: 1553–1599
William Shakespeare: 1564–1616
John Milton: 1608–1674
John Dryden: 1631–1700
Alexander Pope: 1688–1744
Samuel Johnson: 1709–1784
Robert Burns: 1759–1796
William Wordsworth: 1770–1850
Alfred Tennyson: 1809–1892
Rudyard Kipling: 1865 –

[1]This chapter is in large part a reprint of a paper read before the Michigan Schoolmasters' Club and originally printed in the *Journal* of that organization.

It will be noticed that for more than a century and a half after Chaucer no author is mentioned. It is unnecessary in a course of this kind to give attention to this period, unless mention is made of the fact that the old English ballads were composed largely at this time; and this fact may more naturally be brought to the attention of students in connection with the rise of romantic literature in the early part of the eighteenth century, when Bishop Percy published his *Reliques of Ancient English Poetry*.

Beginning with Spenser, however, each of the "red letter" list might have shaken hands with the man who follows him. With this list of authors in mind the student has a series of guide-posts throughout the whole course of English literature; or, to use another figure, he has a series of hooks on which he may hang other authors living at about the same time. During every lesson of this series the class should be required either to write or to repeat this list of "red letter" names, with the dates, thus fixing it so firmly in the memory that it cannot be forgotten.

Periods of English literature.—Following this lesson should come one dealing with the periods of English literature. Perhaps it is sufficient to refer to Chaucer as the greatest of the story-telling poets, and not to burden the memory of pupils with any of his contemporaries, unless it should be Wyclif with his translation of the Bible. Spenser and Shakespeare represent the two phases of the Elizabethan age, the purely poetic and the dramatic. In addition, high school pupils in this brief course should be asked to remember, as poets, only Marlowe and Ben Jonson. Bacon must of course be remembered as belonging to this age, and the fact must be emphasized that this is the most splendid age of literature.

Next we have the Puritan age, represented in literature

by Milton and Bunyan, and in history by Cromwell, for whom Milton was secretary of state. The date of the Restoration, 1660, should become fixed, and the Restoration age should be remembered as the time of the corrupt drama and of the beginnings of the literature of the artificial age and of literary finish. The artificial age, with Pope as its leader and with Swift and Steele and Addison as its other chief representatives, should be emphasized as the period when emotion and imagination were banished from literature by the love of finish. "The rocking chair movement" of Pope's verse is a phrase that has been found helpful as a kind of mnemonic to assist boys and girls in remembering the characteristic of this period.

Johnson of course continues the artificial age, but his good friend Goldsmith shows something of the new movement toward romanticism, and at this time we have the beginnings of the romantic age which culminates in Burns and Wordsworth. The early nineteenth century, made glorious by Scott and Byron, Shelley and Keats, is followed by the Victorian age, in which Tennyson dominates as the widely versatile writer, touching many different sides of life. With his name of course will be associated primarily Robert Browning. Kipling stands for the present age.

Rapid reading of textbook.—After perhaps two lessons devoted to a brief summing up of the different ages of English literature, the study of practically any textbook covering the history of the literature may be begun. Much time should be given to the assignment of lessons; much eliminating should be done; students should be asked to study and to learn only essential facts. In this manner almost any of the better known volumes dealing with the subject may be covered in fifteen lessons or less, with the average assignment of not over twenty-five or thirty

pages to a lesson. Teachers should constantly review the "red letter" list, as has already been suggested, and should have frequent reviews of the periods of literature, with their characteristics. A daily completion test covering the assignment should constitute most of the recitation work demanded, the rest of the hour being devoted to discussion of a helpful and interesting type.

Advantages of the course.—Such a course will enable every student to continue his reading of literature with a far greater satisfaction, and will enable those who go to college to save themselves much embarrassment; for a student must be embarrassed who thinks that Wordsworth lived before Shakespeare, or that John Milton and Tennyson were contemporaries,—and such mistakes are common among the freshmen of every college.

Red letter American authors.—A similar high school course in the history of American literature would no doubt have real value. It should be given in the ninth or tenth grade—preferably the latter. We are probably too near to our own literature to determine upon a group of "red letter" representatives, particularly of living writers. However, around the following names might be arranged their contemporaries:

Cotton Mather: 1663–1728
Benjamin Franklin: 1706–1790
Washington Irving: 1783–1859
Nathaniel Hawthorne: 1804–1864
Walt Whitman: 1819–1892
Samuel Langhorne Clemens (Mark Twain): 1835–1910
Hamlin Garland: 1860——. (Prose.)
Robert Frost: 1875——. (Poetry.)

No defense is necessary for the first half dozen names, although for them others might be substituted. Many teachers would, however, prefer other living representatives to the ones named. Hamlin Garland may be commended on the ground of his excellent work in the short story as well as for his versatility. Probably both Amy Lowell and Edwin Arlington Robinson will be named by some teachers as greater poets than Robert Frost. Mr. Frost is, perhaps, more truly representative of present tendencies in American poetry. Substitutions may be made; the purpose of the tentative list is merely to afford a series of names around which other names of their respective periods may be grouped.

Textbooks.—Today's volumes dealing with the history of literature, whether they deal with American or with English writers, are fascinating books. To read them is a pleasure. An assignment of twenty or even of thirty pages for a lesson is no hardship if the teacher uses reason in the demands made. History of any kind is a subject to be enjoyed, not a series of pages to be memorized. Taught with such aim, the history of literature becomes a subject that no student will object to pursuing. Taught as it once was, with a half dozen pages to be memorized and with a year's time given to a textbook, it is little wonder that the subject came into disrepute. A year in literature should mean the reading of many interesting authors, not the memorizing of a textbook.

Summary.—Summed up, to most students the history of either English or American literature is worth not over twenty lessons, but is decidedly worth that time to every high school student. The twenty lessons given consecutively are of more value than if given at intervals varying from a day or two to several weeks.

TEST

1. A brief course in the history of English literature should be . . . .
2. Such a course should consist of not over . . . lessons.
3. The English authors around which their contemporaries may be grouped and whose dates should therefore be mastered are . . . .
4. Excepting the first, each of these authors might have . . . with his . . . .
5. Following this lesson should come one dealing with . . . .
6. The literary periods to be remembered are . . . .
7. After two or three lessons thus summing up the entire history, a textbook should be read with an assignment of . . . pages a day.
8. Authors suggested for a similar course in American literature are . . . .
9. A year's work in literature should mean the . . . , and not the . . . .
10. The history of either English or American literature is worth not over . . . lessons.
11. Such lessons are of more value if given . . . than if given . . . .

EXERCISES

1. In Mr. Ward's *English Evidence*, Essays 154–158 deal with the teaching of the history of literature. Read these essays. Which teachers, in your opinion, were wise in their plans and which were unwise? Which plans seem to you likely to be helpful to other teachers? Outline these plans before your class.

2. In teaching the history of any period of literature the teacher should devise plans for visualizing or for sensualizing the period to the pupils. Appoint a class committee to present plans for familiarizing pupils with the ways of life when Benjamin Franklin was writing; when Washington Irving was writing; when Chaucer was writing; when Shakespeare was writing; when Scott was writing. Make use of pictures, of any

available articles used, of plans, of history, of fiction, of short stories, of the Yale University historic movies, of the stereopticon, of biography, etc.

3. In *Talks on Teaching Literature* Mr. Bates says, "It is well for a student to be reasonably familiar with the history of literature, with the names and periods of great writers." In both English and American literature, cluster around the red letter names given in the preceding chapter the names of the other great writers with whom students should be familiar. Do not include any except those who are among the truly great; do not omit any of them.

CHAPTER 40

TEACHING THE USE OF A LIBRARY

Where the school has a library or where a public library is available, there should be taught, not later than the ninth grade and often as early as the seventh, certain facts concerning its use. Students should early learn that the most valuable part of an education is not the information one accumulates, but the knowledge of how to find readily any desired information. For such an end, the library is the tool which must be used more frequently than any other.

Making the course practical.—In such a course, the historical order need not be observed. It is not necessary that high school students know about inscriptions on Egyptian tombs and Phoenician bricks; that they have information about the picture writing of the American Indian, the Rosetta Stone, palimpsests, monastic scribes, or Caxton. These are interesting subjects, but they have nothing to do with the use of the local library. The point is that lessons on the use of the library must be confined to the practical, and the total number of lessons must be kept as low as will give needed information—say about seven.

The card index.—The first thing one should know about a library is whether the book which he wishes is in it. So the first thing to be taught, as we are aiming at the purely helpful, is the use of the card index. If it contains both titles and authors, show how to use it; if it also con-

tains subjects, show this feature; if it contains cross references, explain this. All this will require one lesson.

Reference books.—Second should come the use of reference books—dictionaries, encyclopedias, *Century Cyclopedia of Names*, *Library of the World's Best Literature*, and similar sets, Chambers's *Cyclopedia of English Literature*, Young's *Concordance to the Bible*, *A Standard Bible Dictionary*, Bliss's *Encyclopedia of Social Reform*, *Encyclopedia of Receipts and Processes*, Larned's *History for Ready Reference*, *Who's Who in America*, *The World Almanac*, *American Statesman's Year Book*, Harper's *Classical Dictionary*, Brewer's *Handbook* and *Dictionary of Phrase and Fable*, various anthologies, etc.

Periodicals.—Periodical literature should be discussed next, with emphasis on the *Reader's Guide* and how to use it.

Classes of books and their location.—A fourth lesson should deal with the broad outlines of the system of classification used locally. With this will go a discussion of the location in the library of the various classes of books.

The parts of a book.—Another lesson will deal with the parts of a book. Few students know the use of an index or a table of contents; and the idea that a preface should be read and that an introduction has been written for a practical, helpful purpose seldom enters the mind of any of them. The title page, with the name of the author, the publisher, the date of printing, and also the copyright legend, with its date, should all be brought definitely to the attention of high school pupils.

Public documents.—A lesson on public documents put forth by the government and the state should reveal a marvelous source of information. This may be made doubly valuable by an exhibit remaining for a week in the

library or in the English room showing samples of perhaps fifty bulletins dealing with various interesting subjects. Such an exhibit will be a revelation to many teachers as well as to students.

The Bible.—If one more lesson may be given, it may well deal with the Bible as a reference book. An outline for such a lesson appears in the *English Journal* for March, 1916. The lamentable ignorance of the Bible on the part of most students may be somewhat obviated by a single lesson of this type.

Lessons in the library.—These lessons should be given in the library, if possible, to groups so small that it is easy for every student to see and handle and understand by the concrete method every item considered. If it is not possible to give the lessons in the library, do not therefore give up the idea of such lessons; have them anyway. Require careful note-taking, and then require a written report of a visit to the library to check up the notes of each lesson.

Supervisors and principals should see to it that provision is made for such lessons in every high school where a library is available.

Reference work.—The librarian knowing in advance what a class will be seeking can be of a maximum service; and librarians like to serve as well as they can. Not infrequently teachers fail to give such notification. Also it is well to make so clear to a class the references which they are to seek that they cannot err therein. Dictate the references, or write them on the board to be copied. It is of course best to have reference sheets duplicated and to hand a copy to each student. Ask to have put on a reserve shelf those books to which frequent reference will be made by a given class; it saves time for both class and librarian.

TEST

1. If a library is available, not later than the ninth grade pupils should be taught . . . .
2. The most valuable part of . . . is . . . .
3. In giving a course on the use of a library it is not necessary to observe the . . . .
4. All necessary usable information concerning the use of a library may be given in . . . lessons.
5. The first lesson should deal with . . . .
6. The next should deal with . . . .
7. The third should deal with . . . .
8. The next should deal with . . . .
9. The fifth should deal with . . . .
10. The last should deal with . . . .
11. A seventh may deal with . . . .
12. These lessons should be given in . . . and to . . . .
13. Each student should be required to . . . .
14. In giving references to a class, a teacher should . . . .

EXERCISES

1. If the freshmen in your institution have not been taught the use of the library, let members of this class plan with the librarian to give such a course.
2. Let your class appoint a committee to hold an exhibit of bulletin material, particularly that relating to education. In making plans, use the Government Bulletin entitled "Teaching Material in Government Publications," Bureau of Education Bulletin, 1913, No. 47.
3. If the members of this class have not had such library instruction as is here suggested, let the teacher plan for a series of lessons.
4. Let the members of the class under the guidance of one of their number examine this book from cover to cover, discovering every item which may be called a part of the book, and determining exactly its purpose and the proper ways of using it. Something may be found which you do not understand; if so, find

some one able to explain. Do not give up until you understand every item.

5. In the *English Journal* for February, 1928, page 121, the article "Objective Teaching in the Library" will supplement the preceding chapter. At least a summary of the article should be presented to the class.

6. "Elementary School Library Development" may be found on page 83 of the *Elementary English Review* for March, 1926. Elementary teachers should give it attention.

CHAPTER 41

QUESTIONS AGAIN

Do you use magazines? Are you a conservative or a modernist concerning the use of current magazines in the classroom? Do you have your students read the news of the day? Are you satisfied with the oral expression that comes from summarizing a news story? Do you have them read the literature of the day? Are you satisfied to have them read only such literature? Do they read under your guidance the current poetry, as well as the songs of the older and greater singers? Do you realize how effective the questions for study furnished by a number of periodicals are in bringing about careful reading? Some high schools require from their students the reading of perhaps 25,000 words each week from current magazines. They have a list giving the number of words in a column or on a page of each magazine from which they may read. At least half of all reading must be non-fiction. One day weekly they hand in a report of the articles read, with number of words and a brief summary. A two- or three-minute oral report is made by students on any one of these articles that is chosen by the teacher. Magazines may be paid for by a fifty-cent semester fee for each student, several copies each of many different magazines being secured. The magazines circulate from the library or the classroom. A large proportion of the students are al-

ways enthusiastic about this work. Many retain the habit of reading magazines throughout the years. Is not the plan worth trying? (Read "The Magazine," pages 167–173 in Miss Simons's *English Problems in the Solving.*)

Do you read biography? Do you enjoy biography? Do your students? In a class preparing to teach children's literature the poetry of Eugene Field was being studied. A student asked the instructor whether he had read what Edward Bok tells of Eugene Field in his "Americanization" autobiography. He had, and he asked the student to report on it at the next recitation. She reported, reading much of the interesting chapter. The instructor asked how many thought the volume might prove interesting. Every hand reported favorably. More than half the class read the book within the next month. One year an elective course in biography was offered in a college. Only those students chose it who could find nothing else. The next year the number doubled. The third year the room would not hold those electing the course. Why? Students had discovered that biography is more interesting than fiction, and they told their fellow students. If you have not made this discovery, try Riis, and Steiner, and Roosevelt (begin with his letters to his children), and Mary Antin, and Alice Freeman Palmer, and Cornelia Stratton Parker's *An American Idyll*, and the letters of Walter H. Page, and Jack London's *John Barleycorn.* Those will give a taste of the interest the right biographies have. Every high school student should be taught the charm of biography. Every large high school should offer a course in it. Will you not prove to yourself that biography is more interesting than fiction?

What of modern drama? Do your students in junior high school and beyond read modern drama? If you read

it, I am quite sure you have passed your joy in it on to at least some of your boys and girls. It is not such literature as Shakespeare wrote, but it has an interest that will grip even junior high school students. High school students really enjoy trying to write one-act plays—that is, some of them do; not all should be permitted to try. Why not let those with imagination learn that when they work coöperatively in groups of perhaps half a dozen the writing of a one-act play is within their skill? The result of such a project is not for Broadway, but it is usually a piece of really constructive work. Let the students present the play they have written, or let them help their fellow-students to present it. Do you not believe an evening with three or four one-act plays is educationally superior to an evening with a five-act drama? By using wholly different students for each play many more have a chance to play a part. Will it not be better for students to give plays written by themselves or by their fellows than to give those written by professionals? Does not it make more for education? (Read "Creating Plays," pages 281–284 in Mr. Driggs's *Our Living Language*.)

Do your pupils memorize? Do you believe in having pupils commit to memory, in every grade, much good literature, both poetry and prose,—vastly more, in fact, than is usually memorized? Do you believe that every boy and girl should be induced to commit to memory extended portions of the Bible? Does not such work pay in the wonderful returns it brings during adult years? Does it not pay in the units of expression it furnishes throughout life? Does it not pay in the additions it brings to one's vocabulary? Of course you believe in it thoroughly; all educators believe in it. But the best modern educators believe in memorization as a result of enthusiastic encour-

agement by the teacher rather than as a result of a requirement. Is not a demand that so many lines of Shakespeare must be committed to memory almost pedagogically pernicious? Will not such a requirement cause some students to hate the bard of Avon, when the whole aim of the school should be to make every student love him? Is not the same thing true of so marvelous a writer of prose as Lincoln? Is it not true of every maker of literature? Encourage your students to memorize; be enthusiastic about its pleasures; quote frequently, if you can. If you cannot quote, express your regret that you are unable to; persuade, beg, implore, pray, entice, ensnare; do everything to induce memorization *except* require. Of course you will have to require if the course of study requires and if you cannot persuade your supervisor to permit you to try a more pedagogical way. But many cities and even states are today omitting memorization as a requirement. Authorities generally agree that the requirement, with some, is fatal to enjoyment and results in hatred. Do you not agree that literature should always be made a delight, never a task? If under your enthusiasm some pupils fail to memorize beautiful literature, pity them, but do not condemn them. It may be their fault; it may not. Some who fail to commit may be lazy or merely uninterested. Is it not better to let them alone than to make not only them, but also some of their classmates, hate the beautiful things of literature? The loss is too great; the risk should not be taken. Some pupils may find it practically impossible to commit to memory. Such minds are few, but there are some of them. Is it not better to make them love literature, even if they cannot memorize it, than to make them hate it as they strive to do the impossible? Will you not persuade, rather than require,

pupils to commit to memory wide portions of beautiful literature? Reward with high marks. Praise cordially. Use every legitimate inducement. Always make sure that they fully understand what you wish memorized. But never require memorization—*unless* the supervisor gives orders!

Why throw away the gold? What use do you make of old magazines? Do you preserve the stores of special information and good literature which they contain? Why don't you? In the library of one teacher are many volumes of biography made up of magazine articles: volumes too of essay, dramas, short stories. He separates magazines at the back, withdraws what for him is gold, and throws away the dross. He files these articles until he has enough for several volumes, and then he has them bound. Newspaper clippings he files in folders, pasting them on thin but strong paper before filing. In his classroom he has several filing cases filled with such material as his students may wish to use. A student recently asked for material that would help in planning a Lincoln's birthday celebration. The files furnished three folders bursting with the material she wished, material which she could never have found in the library, for much of it was newspaper clippings such as few libraries catalog. For junior high schools and high schools such files are invaluable. For them students will not only bring articles from newspapers and magazines: they will also do all the work with but the slightest guidance by the teacher. Why throw away the gold?

What about examinations? Do you give infrequent announced examinations? Are not brief, fair, frequent unannounced tests preferable? Is there a more just way of determining semester grades than to base them on such

tests? Do you demand a careful review of each subject at the close of the course? Do you base such reviews on a large number of searching questions, carefully prepared, duplicated, and placed in the hands of the students, thus making possible the entire review in the student's study rather than in the classroom? Do you have it understood that the final examination will consist of perhaps five or ten questions from this list? Is not such a review of high pedagogic value, in view of the fact that it enables the student to look at the subject as a whole instead of looking at it only in its somewhat unrelated daily parts? Could there be a more fair examination than one based on such questions? Will not the frequent unannounced tests necessitate daily preparation? Will not the formal review and examination necessitate a unifying study of the entire subject? Do you make all tests and examinations wholly concrete? In self-expression do you ask for rules and definitions and statements of theory, or do you demand the writing of specified types of exercises—of a three-sentence story fulfilling every requirement; of a one-page exercise in which three or four details develop character, two develop mood, and two picture people; of a conversation in which three people take part; of a one-page friendly letter; of a group of details reproducing an experience? Do not such demands test power? Is it better to base a grade on power or on mere memory? Which focuses your teaching, as well as the pupil's attention, on what is of real importance? Tests of accuracy may be based on dictation, each pupil being required to give the reason for every capital letter and every punctuation mark; or may be based on the correction of sentences, reasons being required for every change made. Is not that better than to ask for the repetition of definitions and rules? Do you ever give

the examination that states rules and asks for examples or illustrations of them? In grammar do you ask for analysis, or do you ask for the writing of sentences containing a noun clause, or a relative clause, or an adverbial phrase; or the writing of several sentences in which a single word is used as various parts of speech; or the use of a verb in different sentences as intransitive, copulative, and transitive active and transitive passive? In literature do you give examinations that ask for repetition of something said by the author, by the editor, or by you as teacher? Or do you give examinations that test powers of appreciation? For example, do you ever put a brief prose passage before your students (preferably something they have never seen), asking each to grade it as literature on the basis of one hundred per cent as perfect, and to justify the grade he gives it by telling just why he deems it worth such a percentage? If he has mastered such principles of appreciation as are presented in the third part of this book, will he not be able to justify his conclusion? Have you ever placed two unfamiliar stanzas of poetry before your students, asking them to tell which is the better poetry and why? Will not that test power? Will not a mastery of the literary elements presented earlier give him a basis for judgment? Will you base a student's grade upon his agreement with your own conclusions or more largely upon his presentation of reasons justifying his conclusions? In an examination do you demand the quotation of memorized passages? In view of the discussion in an earlier paragraph in this chapter do you believe such demand is wholly just? Do you not agree that for some students such quotation is practically impossible? Should not an examination test power rather than memory? Is not power to think, to analyze, to appreciate, more valuable than

the reproduction of mere facts? In the future will you not strive to test for power? (See "Shall We Test in Literature?" on page 140 of the May, 1928, *Elementary English Review.*)

Do you have a bulletin board? Do your pupils put far more newspaper clippings, pictures, charts, diagrams, graphs, on it than you do? Have you made them feel that it is their board? Do you suggest where they may find interesting material for it? Do you make it a feeder for the files mentioned earlier? Will you not try such a board? Will you not aim primarily to interest the pupils so that they will always keep it full? How will it do at times to have on the bulletin board exceptionally good papers written by pupils? Will it be fair sometimes to post a very bad paper—perhaps after covering up the name?

Do you have a room library? Do you believe that association with books is inspiring for children? Do you feel that a literary environment will influence character for life? Do you realize that for many children the only possibility of such influence is within the public school? Is it better to have that influence limited to possible visits to a library or even to a fixed daily period in the library, or is it better to have pupils every time they enter the schoolroom necessarily feel the presence of attractive and interesting books? If you cannot have both in your school, will it be wiser to have a central library or room libraries? Which will be of the greater help to the pupils? If you are employed by a school without room libraries, what can you alone do to help the situation? Will you do it? Will you be brave enough to talk the matter over with your supervisor or principal or superintendent? Will you bring your own books to the schoolroom so that

pupils may handle them if all other possibilities prove fruitless? Will you do your part to make every pupil you teach love good reading? Will your pupils as men and women remember you as the teacher who kindled in them a lifetime love of literature?

Do you show enthusiasm for reading? Do you say to your pupils, "I read a poem in a magazine yesterday, and I want to read it to you this morning," and then give a brief introduction and read the poem? Do you say, "I am reading an interesting biography, and I want to read you part of a chapter"? Do you bring a magazine, show it to the class, and call their attention to a thrilling article of travel or an essay full of vivid, concrete incidents? Do you say: "In my hand is a book printed forty years ago. Let me read you part of a chapter. Perhaps you'll wish to read the book, even if it does seem old to you." Why not try these questions occasionally, even if you have not been accustomed to ask them?

CHAPTER 42

CHOOSING A TEXTBOOK

Appearance.—In choosing textbooks in any subject for use in the grades, in the junior high school, or in the high school, consider the appearance of the volumes. Of course binding and printing and paper and general appearance are not the heart of the book; yet a volume with a binding which attracts boys and girls will function better than will a volume which is unattractive in appearance. The teacher will handle it and use it with more satisfaction, and pupils will be drawn to it rather than repelled by it. Publishers sometimes give to this important matter too little attention. Some of the best books written have had a sale far below their real worth in part at least because the appearance of the volumes has not been attractive.

The ideal book has a binding that will instantly make a child wish to take the book in hand. Within, it has a good quality of paper, not too thin. It has an open page, that is, a page that does not look crowded. The type is of good size, the lines are well separated, the paragraphs are brief. A page made up of a half dozen paragraphs always seems easier than one made up of one or two; and the mental attitude of the reader has much to do with the difficulty of any page. Here is where the writers of textbooks often err; they have too few paragraphs.

Use of quoted material.—The English textbook aiming to develop power of oral and written expression should

demand little if any reproduction work. This has been a fatal defect until within recent years; and even today too many books hope to interest pupils in reproduction work.

This does not mean that a book should not use many quotations from interesting authors; it means that it should not ask pupils to reproduce in their own words that which is quoted. A quotation should recall to the mind of the pupil an experience of his own not unlike that with which the quotation deals. He should then tell the story of his experience, following in a free and helpful manner the literary method used by the writer quoted. This is the only satisfactory use to make of a quotation.

Quotations should not be above grade. This is a fault in many books. The author assumes in the pupil a power of comprehension beyond what he really has. A book that has selections too simple is preferable to one that is even only a little above grade.

Appeal to the pupil's experience.—The book is pleasant to look at; it does not make use of reproduction. Its quotations are simple. Next, it should appeal constantly to the experience of the pupil in its lessons aiming to develop the power of expression; and it should constantly emphasize the idea of making the story told or written of vital interest to the audience. This is a point sometimes neglected. The pupil's output must always be for an audience and must always grip the interest.

Questions with literary selections.—As an aid in developing the appreciation of literature, each literary selection quoted should be accompanied with questions to bring out the art of the author. It should be a primary aim to help the pupil get the thought, see the pictures, and experience the emotions involved in the selection. Par-

ticularly should the questions bring out the unrecorded elements concealed between the lines. Some books fail to give any attention to this, in spite of its importance.

Developing the sentence sense.—Books should emphasize unceasingly the development of the sentence-sense, particularly by the use of the two-sentence and three-sentence oral composition and written composition. Also the analysis of the sentence into its two major divisions should be emphasized; but before the seventh grade there should be introduced little other technical grammar. Few books qualify under this requirement; therefore in selecting a book, choose one which has as little technical grammar as possible and which at the same time emphasizes the desirable qualities mentioned.

Applied grammar.—There should be provided, however, in a first book and in an intermediate book much practical, or applied, grammar. The book chosen should have many language games designed to develop oral accuracy. It should have unnumbered habit-forming drills with the same aim. It should have much valuable information put into the form of habit-knowledge sentences, with definite instruction for constant drill. It should emphasize the dictation exercise to develop habits of written accuracy. It should call for frequent exercises in the criticism of papers by fellow-pupils, particularly the group criticism described on page 77. It should demand a reasonable amount of copying with the aim of developing written accuracy. This type of habit-forming drill should appear also in the advance book in a series and in any book designed for a ninth grade.

As far as grammar work is concerned, it should always be of a practical, helpful, functioning type. Discard the book that emphasizes mere grammatical theory in its in-

tricate windings and labyrinths. No textbook for junior high school should pretend to deal with all the niceties of English grammar. They have little value in the development of oral and written accuracy; therefore they should have no place in a textbook for boys and girls. The aim in any study of grammar should be only oral and written accuracy and a mastery of the few practical principles which help the speaker and the writer to determine whether he is accurate. Anything beyond this is lumber. Reject the book containing it.

Oral self-expression.—Books dealing with self-expression should devote at least half their exercises to oral work. This is the fundamental type of expression. It is the one constantly used in life. The teacher, the lawyer, the physician, as well as the business man, is a salesman. He must sell his goods to the consumer. To do this he must use language. For the schools to give every boy and girl an easy command of oral expression is a fundamental duty; and the textbook should help toward this end.

Letter writing.—The textbook, on the side of written expression, should emphasize the letter. The form should be made habit; therefore, as has been said elsewhere, it is well to cast almost every written exercise in the form of a letter, and to require that the complete business letter form be used every time, even if the content is wholly of the friendly type. Perhaps no book emphasizes sufficiently the well-written letter. Therefore in choosing a book, choose one that gives to this aim as much space as any book gives, and after the adoption of this book add two or three hundred per cent to the number of letters demanded. Make letter-writing exercises one of the tests of a satisfactory book.

Pictures to bring back experiences.—The pictures in a textbook on language should be chosen, not to familiarize the pupil with the world's masterpieces of art, but to recall to him his experiences as a source of self-expression. The masterpieces have far less appeal of this sort than have pictures that may be found almost every month in the magazines and illustrated papers. The source of appeal in the strip-funnies of the daily paper is their power to recall, largely by extravagant exaggeration, the real or the dream experiences of the child. Their art is so atrocious that none save venerable adults should be permitted to see them; but they do have the gripping interest for children, and for many adults, that should in some way be provided in the pictures used in textbooks. This means, probably, that the pictures used for language purposes should be drawn particularly for the book rather than borrowed. Certainly masterpieces are less satisfactory than are many other pictures.

Somewhere in the curriculum should be a place to familiarize pupils with the world's great pictures. The class in self-expression is not the place. Should not the study of masterpieces either be given a place by itself or be combined with the work in art and drawing?

Characteristics of good school readers.—In choosing school readers these characteristics should be sought: The selections must be interesting to pupils of the grade in which each is to be used and must be good literature; a large part of the content must represent comparatively recent authors; not too much poetry should be included, and that which is included must be simple—under-graded rather than over-graded. Adequate helps on the intellectual side must be provided—definitions, pronunciations, explanations of allusions, etc. Adequate questions to

bring out the deeper spiritual meanings should be provided. For each poem there should be an adequate preparatory introduction; a similar introduction is desirable for much of the prose.

The last three characteristics are the most difficult to provide, and of course are difficult to find. In only a few sets of readers has any attempt been made to provide them and not all of these have been conspicuously successful. Some, however, have been so splendidly successful that, the standard having been established, no publisher should hereafter venture to bring out a series of readers without such helps toward the development of literary appreciation. Watch for them when selecting readers.

Spelling.—Chapter 17, dealing with the teaching of spelling, is in reality a discussion of what a textbook in that subject should be.

TEST

1. In choosing a textbook consider the . . . .
2. The page in a textbook should . . . .
3. A book aiming to develop the power of expression should include little if any . . . .
4. Many . . . should be included, but they should be used to . . . .
5. Each quotation should be accompanied by . . . .
6. Books should emphasize unceasingly the . . . , particularly by the use of . . . .
7. Little technical grammar should be introduced before the . . . .
8. In early grades, however, much emphasis should be put on . . . .
9. All grammar given for any grade should be of a type that . . . .
10. At least one-half of all exercises to develop self-expression should deal with . . . .

11. On the side of written expression the book should emphasize the . . . .

12. After adopting a book giving seemingly much attention to this, add . . . .

13. Pictures should bring to the pupil's mind . . . as a source of . . . .

14. Seven characteristics of a good school reader are . . . .

15. A textbook in spelling should . . . .

EXERCISES

1. Recall the textbooks which you used in grades four to nine. As you think of what a textbook in English should be, what were their advantageous characteristics?

2. Examine the textbooks in use in your local schools. How well do they measure up to the standards suggested? Basing grades on 100 as perfect, grade them for the characteristics here suggested as desirable.

3. Examine several sets of English textbooks published within recent years. Grade them as suggested in Problem 2. Which of them would you prefer to teach? Why?

4. Examine several sets of school readers and several spellers, grading them in the same way. Which seem to you to be most efficient?

5. "Hygienic Standards in Type and Format of Reading Materials" for the first four grades, while somewhat technical, is an article which primary teachers should know about. Let such students examine the article on page 101 of the *Elementary English Review* for April, 1928.

6. On page 267 of the April, 1926, *English Journal* E. R. Caverly discusses "Fundamental Principles Underlying the Preparation of a Score Card for Textbooks in English." Discuss the principles presented.

CHAPTER 43

TRAINING ENGLISH TEACHERS

Too few trained English teachers.—A generation ago few teachers of English had received special training for their work. Even today in unnumbered small schools it is assumed that any one can teach English; the teacher of mathematics, Latin, history, French, chemistry, "health education"—any one who has a vacant period is assigned a class in English, a textbook is put into his hand, and he is given free rein to experiment with the immortal souls of thirty or forty pupils.

In fact, even in larger high schools teachers specially trained for English work are comparatively few. There are of course many who have "majored" in English in college, which means that they have had the required English work, perhaps a so-called advance course in composition, possibly a course in general English literature and one in Shakespeare, and in an occasional instance a semester in Anglo-Saxon. Then they have had a semester's work in psychology, one in the history of philosophy, one perhaps in formal logic, possibly one in ethics or in the history of education, and they are prepared to go forth as fully equipped teachers of English.

Within a few years scores and hundreds of persons with an equipment less than this have been certified to teach English, have been appointed to schools, and today are teaching. No training in the psychology of the subject,

no training in methods, no experience in a training school, no observation work, no suggestions that they shall not follow the same plans in junior high schools and high schools which they have seen used in college and university,—is it any wonder that English, the most difficult of all subjects to teach, is today the most poorly taught subject in the schools?

One administrator's experience.—During fourteen years one administrator had occasion to employ about a half hundred different persons to teach English to college freshmen. One man was so complete a failure that he was asked to resign before a semester had passed. Most of them had had comparatively little experience. Many of them had a master's degree, a few a doctor's degree. The further they had gone with their training, the longer it took them to adjust themselves to the plane of the freshman. The doctors, in general, brought with them university methods and used them on defenceless freshmen; those with the master's degree were usually but little better; they thought in terms of the graduate school. Recent graduates without advance degree were usually a little nearer to the freshman. Occasionally one seemed to remember how hopelessly ignorant he had been as a freshman, and he succeeded best of all.

But even the ones without an advanced degree brought methods too advanced for freshmen. What would they have done in a high school? With help from experienced colleagues and from department heads, most of these young men, with the occasional young women, gradually found themselves, discovered that a freshman is not a senior or a graduate student, learned something about teaching, and began to be helpful to their students. In time many of them evolved into teachers.

Progress in training English teachers.—During the years since 1920, when this particular story came to an end, there has been more advance in the training of English teachers than the preceding generation saw. Some institutions are really training English teachers today. Practically all are progressing. Even in the strongholds of tradition where the mention of psychology and pedagogy once caused not a few faculty members to sigh in despair, schools of education are being developed; and the modern school of education is, almost without exception, headed by a man fully alive to the needs of the schools.

The training needed.—These men know how unsatisfactory English teaching has been. They are anxious to see it improved. They are seeking for courses that will really prepare, not only teachers of English, but also teachers of all other subjects. They know that a good teacher, generally speaking, must have seen good teaching in a school, and they are providing opportunities for observation. They know that the teacher who has had classroom training under the guidance of a skilled supervisor will far more quickly become of value to his own students than will one without such training, and they are providing opportunities for the acquisition of such teaching experience before a degree is granted. They know that the study of various professional subjects will guide the beginning teacher away from unnumbered pitfalls into which otherwise he is almost sure to slip, and they are making the study of such subjects a requirement. They know that many of the subjects which formerly were open sesame to the teaching profession are without value in preparing the student to become a teacher, and they are no longer requiring those subjects. They are realizing that the teacher must have a wide knowledge of his sub-

ject, and they are making a major in a subject mean far more than to take under the direction of any chance instructor three or four courses in that subject—courses perhaps in no way fitting into one another. The schools of education are doing much to train teachers of English.

Are they doing enough?

Professors of English are usually well equipped in their specialties, but they are seldom primarily equipped to teach the teaching of English; that is an entirely different thing. "Know your subject, and you can teach it!" How many times that has been said by tradition-loving graybeards—some of them still under thirty! The fault with the statement is that it is not necessarily true. It sometimes is true; it sometimes is not; usually it is not true of those who have pursued the customary arts course and have followed it with special study. The man referred to earlier, who was asked to leave before a semester had passed, was an honor man in a noble institution. Many of his colleagues were far less efficiently equipped. The great trouble with him was that he had had drilled into his thinking the false dictum that one who knows a subject can therefore teach it, and he was unwilling to accept suggestions from any one; he knew all that he needed to know. The best-trained teacher of English met in a long experience was retained year after year because of his unusual scholarship, but he was ultimately asked to find another position for the same reason; he was content to rely wholly upon his superior knowledge; he would not learn to teach. A charming personality in his home, he was a cold, calculating, heartless thought-machine in the classroom, wholly without a desire to make his work of interest to his students. It is never safe to assume that mastery of a subject enables one to teach it.

The need for professional teachers of English teachers.—All of this prepares for the statement that in every school of education there should be special instruction in the teaching of English; there should be at least one person whose prime business it is to help students learn to teach the subject; to help them both by example and by precept; to demonstrate to them the way; to impart to them the theory. He should take them to the rooms where excellent teaching is being done, and later should discuss with them what has been seen. When they are teaching in the training school, he should observe their methods and should hold conferences with them to discuss what they have done. Before them he should teach classes in the grades in which they expect to teach, thus giving them concrete demonstrations of the methods which he advocates. Thus should not only grade school and high school teachers be trained, but also college teachers.

Professionalized English courses for teachers.—Students planning to teach English should take all the courses in the subject which it is possible for them to elect; they should take them, if possible, under professors who will emphasize, not merely the information and inspiration side, but also the teaching side; how should poetry, drama, self-expression, accuracy, be taught in the high school, the junior high school, the grades? This question should dominate every lesson. The colleges and schools of education have too few instructors who are doing this.

In courses in composition should be emphasized the interests of children and youths; what will they enjoy talking and writing about? Here again but few instructors are prepared to give a helpful type of training. Schools of education need men who can give such training. Methods should be developed in teacher-training insti-

tutions for the habit-forming drill that must be used in the schools, if pupils are to be trained to accurate oral and written composition; and students in schools of education should be habituated to the use of such methods by seeing them constantly used.

At least one modern language.—It is desirable that English teachers should have at least one modern language as a working tool. All things considered, French is probably the one that will prove most valuable. An acquaintance with both Latin and Greek, if of the literary rather than of the philological or mechanical type, is greatly to be desired. No one can read English literature appreciatively who lacks a knowledge of unnumbered allusions to Greek and Latin masters; and such knowledge is best had by a sympathetic reading of the original. Much can be acquired, however, by a similar reading of spirited translations. Therefore, for the benefit of the many who have not had Latin and Greek, every school of education should provide courses in foreign masterpieces in English, and students preparing to teach English should be directed to these courses.

What English teachers should be able to do.—Every English teacher should be able to do himself, and do easily, what he wishes his students to do. Therefore schools of education should train those wishing to teach English to speak with accuracy and facility; to stand before an audience and say simply, effectively, interestingly, what they desire to say (Is it not unfortunate that the speakers in conferences of English teachers so frequently read papers?); to read great literature beautifully; to write accurately and with at least moderate literary art anything that they will ask students to write; to lead an interesting conversation; to write a business letter that has power, especially

a letter applying for a position; to write an entertaining social letter; to conduct a public meeting with ease and dignity; to know at least the high points in parliamentary law; to know what is literature, and to be able to explain why it is of worth. These are not all of the things that should be taught to the student wishing to teach English; the list might be doubled, but so few institutions are covering these requirements that it seems unnecessary to mention further courses.

The roots of the language.—It might be said that until these subjects have been covered, it is hardly wise to demand that time be spent on Anglo-Saxon, Gothic, Old High German, Old French, and Sanskrit. Probably a brief and distinctly popular course in the history of the language is desirable during college years for the person majoring in English; but with the many subjects that should be mastered in order to become an effective high school or junior high school teacher, one must question the wisdom of even Anglo-Saxon during the college course. It belongs rather in the graduate work leading to a master's degree; and the other philological necessities should be demanded only of those who are taking a doctor's degree, and by no means of all of them.

Power to inspire essential.—The teaching of English should be inspiring rather than philological, not only in the schools but also in college. No one should be given an advanced degree in English who has not had Anglo-Saxon; but a thorough literary mastery of an additional modern language or two will have vastly more value to the English teacher than will Gothic, Sanskrit, etc. A knowledge of literature will help most English teachers far more than will a knowledge of philological sources. There will always be a small group of scholarly minds that will find

supreme joy in delving into the past to trace the development of language. Nothing should keep them from their love; we need constant accessions to the ranks of that type of scholar. But the great number of young men and young women who wish to be specialists in English and literature find such work only a heart-breaking task. They will never become real scholars along such lines. Therefore they should be permitted to do their advanced work along different lines. The field is broad. There is ample room.

Developing personality.—The greatest necessity for a teacher is personality. One of the most pathetic books ever written is Berg's *Personality Culture by College Faculties* (Institute for Public Service. New York City).[1] That students should be exposed to such instructors as are there described is tragedy. How can they go forth from such teaching and become real teachers? Yet the book is also heartening. Its last chapters suggest definite ways by which personality may be developed. In an investigation by the New England Association of Teachers of English[2] it was shown that about a thousand former high school students, who at the time of the investigation were in colleges and technical schools and in business, agreed that the quality of the English teacher that had helped them most was personality.

Should not the training of every college student, but particularly of those expecting to teach, emphasize somewhere the possibility of really effecting a change in one's natural personality and of the methods by which this may be accomplished? We all know unnumbered teachers who would be vastly more efficient with the change of

[1]This book is unfortunately out of print. It may be in your college library.

[2]See *English Leaflet* for April, 1924.

only one or two characteristics; and such change can be made during college years or even later. Would not a course for all teachers dealing with the development of personality be most valuable? After all, is not radiance the supreme characteristic of an English teacher?

The English teacher must be an inspiration to his students; otherwise he must be classed as a failure.

TEST

1. Most inexperienced graduates who begin to teach English fail to . . . .
2. Those in charge of schools of education know how unsatisfactory . . . .
3. Five things which these men know concerning those who would teach in high school are . . . .
4. Professors of English in colleges are not always equipped to teach . . . .
5. To know a subject gives no assurance that one can . . . .
6. In every school of education there should be a professor of . . . .
7. Those planning to teach English should take all possible courses under those who will emphasize . . . .
8. It is desirable for English teachers to have at least one . . . .
9. For those not versed in Latin and Greek should be provided in every school of education . . . .
10. Every English teacher should be able to do himself what . . . .
11. Ten things, then, that those hoping to teach English should be taught are . . . .
12. Most graduate students in English should not be asked to do work in . . . .
13. The greatest thing in a teacher is . . . .
14. The supreme characteristic of an English teacher is . . . .
15. In every school of education should be a required course in development of . . .

EXERCISES

1. On pages 510 to 515 of Mr. Thomas's *The Teaching of English in the Secondary School* the author presents several groups of questions for the English teacher to ask himself, a self-survey to enable him to determine his weak and his strong points. These questions should be brought into the class, the teacher asking them and each pupil noting points in which he needs to improve himself. The class then should discuss such questions as students ask to have discussed. Each student should be asked to write a paper dealing with his weaknesses and with ways of remedying them. The purpose of this paper should be to promote real thinking on the part of each student. Even the teacher may deem it wise not to read the papers; he should satisfy himself that every student has written one.

2. If you are aiming to become a special teacher of English, list the subjects which you feel it is still necessary for you to take, assuming that this chapter gives a fair outline of what such teachers should know. Can you get these courses in your own institution? If not, can you plan to get them elsewhere during summer sessions?

3. Read the pages in Mr. Berg's book which deal with the development of personality. Then analyze your own personality; ask your intimates to help you. What are your weaknesses? What characteristics should you change? Give a month or three months to developing each characteristic which you feel should be developed. As Mr. Berg's book is out of print, the first part of this request can be carried out only if the volume can be found in the library or elsewhere. The other parts, however, can be carried out. Each of us knows some of his own weaknesses; his friends will help him to locate others. Each one can determine to eliminate weaknesses and within a few months, with constant attention, can succeed.

4. On pages 79–89 of Mr. Cox's *The Teaching of English* is a chapter listing "The Minimum Essentials of the English Teacher." List these essentials and discuss them in class.

5. On pages 174–207 of *How the French Boy Learns to Write*, Mr. Brown discusses the training, the position in society, and

the characteristics of the teacher who instructs him in his mother tongue, while on pages 229–237 he discusses what the teacher of the mother tongue in the United States should be. Contrast the training of teachers in France and the United States, their position in society, their characteristics, their pay, etc.

6. Are you wondering what you shall study in summer school? Turn to page 380 of the May, 1928, *English Journal*, and find the recommendations of six educational experts. While intended primarily for high school English teachers, the article has real value for any teacher of English. Further, it really is a discussion of the training of English teachers. Let six students bring to class these recommendations.

7. For those expecting to teach in the elementary grades special interest lies in "Fundamentals for English Teachers" on page 364 of the *English Journal* for May, 1927. These fundamentals should be brought to the attention of the class.

8. "The Teacher in the Making" is the first chapter in Mr. Sharp's potent little book *Teaching English in High Schools*. It is too good to be missed by any student hoping to become a teacher of English.

9. On page 143 of the May, 1927, *Elementary English Review*, Roy Ivan Johnson points out "Thirteen Items of Personal Equipment for the Teacher of English." To list and explain these items to the class will require but little time. It will pay.

10. In the second chapter of Mr. Leonard's *Essential Principles of Teaching Reading and Literature* will be found a valuable discussion of the teacher's literature equipment in intermediate and high school grades.

11. Chapter V of Carpenter, Baker, and Scott's *The Teaching of English in the Elementary and Secondary School* was written by Professor Scott, and it deals in an illuminating manner with "The Training of the Teacher."

APPENDIX A

SUGGESTIVE SUBJECTS FOR SELF-EXPRESSION WORK

Various ways of discovering the interests of pupils are discussed in Chapter 4. Most of them lead to experiences that call for narration of actual experiences interesting to the narrator. It has also been suggested (page 34) that purely imaginary narrative may be stimulated by the use of groups of items to be worked into a story. A number of such groups are included in the text (page 34), and a supplementary list of groups that have proved their value follows.

Subjects for expository oral and written work are less easily developed. It therefore seems wise to suggest a group of expository topics which may be used for three-sentence oral or written expression, or may demand three-minute or ten-minute treatment. All these topics demand thinking; most of them should call for nothing else. For a pupil ever to go to the library or to books or to magazines to learn what being neighborly is defeats the purpose of the subject. Two sentences out of his own mind are worth twenty minutes out of reference books. Teachers should insist on thought, urging pupils not to try to get ideas from books or from other people. Such subjects as are given are found in few of the widely used language books. Some are within the power of pupils of any grade; some are better adapted to junior high school and high school students. Every pupil should at least occasionally be given opportunity to think about and express his opinions about a subject of the type here given.

1. SUGGESTIVE ITEMS FOR NARRATIVE TREATMENT

1. Girl, pile of unwashed dishes, telephone.
2. Old-fashioned dresses, garret, rainy day.
3. Plate of fudge, older sister, medicine.

4. Girl of eight, doll, mother's dress.
5. Two little children, man, wheelbarrow.
6. Woman, powder puff, monkey.
7. Boy, cigarette, mother.
8. River bank, boy's clothing.
9. Running boy, woman with switch.
10. Girl, umbrella, windstorm.
11. Boy, window, Jack-o'-Lantern.
12. Ragged girl, window of toys, man.
13. Windy night, barn on fire.
14. Ax, woodpile, boy.
15. Tree, candles and ornaments, newsboy.
16. Children, firecrackers, burning dress.
17. Small child, brush, can of paint.
18. Fat woman, broken chair.
19. Boy, baseball, broken store window.
20. Man with bottle, railroad track, fast train.
21. Crippled old lady, church, stormy Sunday.
22. Lost child, policeman, frantic mother.
23. Boy, bundle of newspapers, old gentleman.
24. Two boys fighting, teacher.
25. Boy, ball rolling to middle of street, automobile.
26. Tramp, woman, pile of wood, winter.
27. Boy, cave, dog.
28. Girl, broken doll, young woman.
29. Boy, gun.
30. Cat, dog, girl.
31. Boy, fishing pole, school.
32. Girl, sled, hill.
33. Storm, girl alone in house, noise.
34. Dog, child, stream of water.
35. Haunted house, girls, groan.
36. House on fire, baby, lad.
37. Parade, boy, balloon.
38. Fire engine, boys, rain.
39. Girl, dog, boat.
40. Swing, child, turkey.
41. Sled, hill, boy.
42. Haunted house, old man, boy.

43. Two boys, trunk, tent.
44. Girl, storm, cave.
45. Girl, canoe, evening.
46. Small boy, swamp, dog.
47. Stormy night, flash of light, scream.
48. Girl, automobile, tree.
49. Snake, girl, man.
50. Smoke, whistle, fireman.
51. Boy, parrot, girl.
52. Cat, mouse, piece of cheese.
53. Girl, tramp, pet monkey.
54. Stormy night, crashing window, two girls.
55. Lost child, gypsies, dog.
56. Broken rail, train, boy.
57. Boy, hoe, swimming hole.
58. Barn, rainy day, children.
59. Circus, boy, cornfield.
60. Boy, smoke, fire escape.
61. Girl, dime, toy shop.
62. Haunted house, woods, ransom.
63. Runaway, broken bridge, girl.
64. Dollar, ice cream, sick girl.
65. Lonely road, shot, groan.
66. Two boys, fall, broken leg.
67. Two girls, forest fire, horse.
68. Baseball game, tie in ninth, pinch hitter.
69. Rural school, blizzard, night.
70. Baby, tramp, search.
71. Boy, tree, doctor.
72. Boy, farmer, apple tree.
73. Broken dish, cross mother, crying child.
74. Family, stormy evening, knock at door.
75. Boy, sling shot, dead bird.
76. Landslide, girl, train.
77. Stealing apples, fall, broken arm.
78. Hikers, mountain climb, storm.
79. Children, tent, near-by woods.
80. Lake, stick thrown in water, dog.
81. Footrace, sprained ankle, victory.

82. Children, modeling clay.
83. Steep cliff, boy, rope.
84. Automobile accident, hikers.
85. High school students, sugar camp.
86. Kidnapped child, radio message, knock at door.
87. Child alone, automobile accident, telephone.
88. Lighthouse, winter storm, food gone.
89. Child, toothache, dentist.
90. Boy, watch wrong, angry employer.
91. Bake day, six-year-old girl, pie dough.
92. Row boat, boy and girl, rapids.
93. Shaving brush, father, child.
94. Orphan lamb, boy, girl.
95. Surf-bathing, undertow, lifeguard.
96. Tennis racket, ball, child.
97. Child, sharp knife.
98. New skates, thin ice.
99. City child, vacation on farm.
100. Boy visiting grandma, cherries ripe.

2. SUBJECTS DEMANDING EXPOSITORY TREATMENT

1. What being neighborly means to me.
2. What I can do to keep the school yard beautiful.
3. How I can help to keep the schoolroom neat.
4. Why I call books my friends.
5. Why I like (name a magazine or paper).
6. Why —— is my favorite book.
7. Why I think —— is a good book on country life.
8. How the book —— helped me.
9. What "teamwork" means to me.
10. What being a booster means.
11. How I can become a booster.
12. Teamwork in school.
13. The best booster I ever knew.
14. Ways of tying five knots.
15. A way to splice a rope.
16. How a rural school might have a lecture and entertainment course.
17. How the Grange helps a community.

18. The home yard I should like to have.
19. What home spirit should be.
20. How to make the family meals enjoyable.
21. Why family reunions are of value.
22. What true hospitality is.
23. What makes visitors enjoy a home.
24. Why fathers should play with sons.
25. How my parents have played with me.
26. What I gained by helping mother.
27. What I owe to my community.
28. What a community shirker is.
29. What the community does for me.
30. Why neighborhood picnics are of value.
31. Why I like life in the country.
32. Some things that would help my community.
33. The best way to wash dishes.
34. The best way to make a bed.
35. The best way to clean a room.
36. The right way to plow.
37. Some habits I am glad to have and why.
38. Some habits I wish I did not have and why.
39. A habit which I should form and why.
40. Winter fun in the country.
41. Some helpful things I might have done during an hour I spent foolishly.
42. Ways of supplying a farm home with water.
43. Some things that would make rural life more interesting.
44. What road commissioners do.
45. Why roads are bad.
46. How our local roads may be improved.
47. The duties of a health officer.
48. Why people have good health.
49. Why people have ill health.
50. How soil may be kept fertile.
51. My community creed.
52. Coöperation in my community.
53. My health creed.
54. What sane living means.
55. Relation of exercise to health.

56. Ways I have earned money.
57. Dangers from flies.
58. Dangers from mosquitoes.
59. Ways my mother preserves food.
60. Why a refrigerator keeps things cool.
61. Ways of making impure water safe.
62. Advantages of a sleeping porch.
63. Health rules for camp life.
64. Dangers of the public drinking cup.
65. Dangers of spitting on the floor.
66. Keeping the air in a schoolroom fresh.
67. Actions which spread colds.
68. Being neighborly at the noon hour.
69. Ways a country school may help the farmer.
70. The reading which a rural school should encourage.
71. Home work that should have school credit.
72. Home work which I enjoy doing.
73. Something learned in school which will help me in life.
74. How my school might better prepare me for life.
75. How some work I have done trained my hands.
76. How the city is dependent on the country.
77. Ways a good citizen should serve his community.
78. Why I like an open fireplace.
79. The signs of a well regulated community.
80. Ways a family council might help a home.
81. How family members may mean more to one another.
82. Children's questions and the family meal.
83. Why a family should read together.
84. How the spirit of a home shows itself to a stranger.
85. Sacrifices which parents make for children.
86. Ways children can show loyalty to parents.
87. Ways children can show loyalty to one another.
88. Why children should follow the advice of parents.
89. Why parents should consult with children.
90. The comradeship of parents and children.
91. Why mother finds it easier to do things than to ask me to do them.
92. What we do for one another in our home.
93. Community coöperation in play.

94. Community coöperation in work.
95. Community coöperation in worship.
96. Community coöperation in buying.
97. Community coöperation in selling.
98. The most neighborly woman I have known.
99. The most neighborly man I have known.
100. Advantages of country boys (girls).
101. What will farm life be in fifty years?
102. Persuading a country boy to stay in the country.
103. An interesting person in our community.
104. A successful man in our community.
105. A successful woman in our community.
106. How our community might improve its churches (schools; farming methods).
107. Country pleasures *versus* city pleasures.
108. How my community might have more good books.
109. How my community might have more good lectures and entertainments.
110. A fine case of true neighborliness.
111. Ways my mother (father) has influenced me.
112. Ways pets have influenced me.
113. What home has taught me about home-making.
114. The part of children in the work of the home.
115. Habits children should acquire in the home.
116. How farm work could be made more interesting.
117. What a women's club should do for a community.
118. Advantages of a consolidated school.
119. Disadvantages of a consolidated school.
120. The church and community social life.
121. Other purposes for which school houses might be made to serve.
122. Community duties which belong to men (women, boys, girls).
123. How parents might help to make this a better school.
124. What the church does for my community.
125. Why women should be members of the schoolboard.
126. The kind of men who should be elected to office.
127. How the country feeds the world.
128. How the country clothes the world.

129. Why the consumer pays too much for farm products.
130. Why every pupil should have regular home duties.
131. Why I should like to be a ——.
132. The farmer is as necessary as the doctor.
133. The best way to spend leisure time.
134. Ways leisure may be made to promote health.
135. Why everyone with an income should develop the habit of saving.
136. Why every child should have a savings account in a bank.
137. Why helping others is better than making money.
138. Why I should like to go away from home to school.
139. Something which would please me.
140. Why children should be given an allowance.
141. How Santa Claus is real.
142. My ideal teacher.
143. My ideal friend.
144. My ideal home.
145. My ideal student.
146. My ideal athlete.
147. My ideal citizen.
148. My ideal chapel exercise.
149. My ideal story.
150. My ideal biography.
151. My ideal daily paper.
152. My ideal magazine.
153. My ideal gentleman.
154. My ideal woman.
155. My ideal community.
156. My ideal recreation.
157. The ideal use of leisure time.
158. The ideal flower garden.
159. The ideal picnic place.
160. The ideal athletic field.
161. My ideal concert.
162. My ideal sermon.
163. My ideal stage play.
164. My ideal social club.
165. My ideal farm.
166. My ideal factory.

APPENDIX B

OUTLINE OF WORK BY GRADES

The use of capital letters, punctuation marks, and other technical essentials should be taught as the pupil needs them. What he needs in a given grade is shown by his written work. The suggestions about technicalities that follow are based on the examination of the written work of hundreds of pupils in each grade beyond the second in many widely separated cities. The data, however, are too limited to make the conclusions final. They have value only as an approximation. In every grade there should be much habit-forming drill to establish oral and written accuracy; by all means these drills should continue throughout high school. Both oral and written self-expression exercises should be a regular part of each week's work from grade two to grade twelve. Oral stories should be told only when the pupil stands in the front of the room facing the class. Written stories should be read to groups or to the entire class, for the pupil is entitled to an audience. Before grade eight, or even through it, self-expression work should be not over three sentences in length. This will fix sentence sense. Always one, and far better two, papers should be marked each week by the teacher and corrected by the pupil. The emphasis on classics in high school has resulted in far too little attention to habit-forming drill and to oral and written self-expression assignments. During each week throughout high school never less than one paper of from one hundred to two hundred words should be required of every student. It should be marked by the teacher with numbers referring to rules, should be corrected by the pupil, and then should be re-examined by the teacher. Two papers weekly would be far better than one. From the fourth grade most papers should be in letter form, with constant emphasis on accuracy of heading, address, opening and closing phrase, and signature. The teacher should never correct a pupil's errors; he should be required to make corrections of all kinds of errors himself.

First Grade.—Habit-forming drill. One- and two-sentence oral stories growing out of experience. Words and brief sen-

tences made with letter cards, with capital letter and period where needed. Pupil writes his name. By end of year he writes short sentences with capital letter and period. *I* as capital.

Second Grade.—Habit-forming drill. Two- and three-sentence oral stories of experiences, to be written occasionally after being told. Write parents' name and address with proper capitals. Write names of people, of days, of months, and of school with capitals. Question mark after questions.

Third Grade.—Habit-forming drill. Three-sentence oral and written stories based on experience. Strong opening and closing sentences demanded. Copy brief sentences containing technicalities already learned and those being learned, and containing spelling demons. Use capitals with names of streets, towns, cities, and states. Period after *Mr.*, *Mrs.*, *St.*, and *Ave.*, but no period after *Miss.*

Fourth Grade.—Habit-forming drill. Three-sentence oral and written stories drawn from experience. Always emphasis on effective opening and closing sentences. Copy sentences containing technicalities and spelling demons. Write same sentences from dictation. Apostrophe in *it's* (*it is*), *isn't*, *wasn't*, *can't*, *won't*, and particularly in *I've* and other words combined with *'ve*. All pupils must know alphabet. Begin use of dictionary. Write friendly letters, learning use of comma in addresses and dates. Spelling demons. Begin names of holidays with capitals. Abbreviations used in letter writing. Arrangement of letter on paper. Teacher should begin to mark papers and have pupils correct errors. One-fourth or one-fifth of the language time should be given to written work. At end of year pupil should write clear and accurate paragraph of three sentences about an experience.

Fifth Grade.—Habit-forming drill. Three-sentence oral and written stories should improve, sentences becoming more complicated. Written work largely in letters, with letter-form perfect. Master formation of regular plurals (*s* and *es*). Hyphen at end of line *between syllables* when part of word is on next line. (No hyphen at beginning of line.) Omit unnecessary word by drawing horizontal line through it from end to end. (Never inclose such word in parentheses, an error often taught by teachers aiming to have neat papers. Parentheses have a speci-

fied use, and should not be used to eliminate unnecessary words.) Apostrophe in singular possessive. (Plural possessive is too difficult to teach here.) Pupils test words to learn whether they are possessive by use of the *of* test or the *belonging to* test. (My father's house. The house *of* my father; The house *belonging to* my father.) No apostrophe in *yours, hers, its, ours, theirs.* Put in quotation marks exact words spoken *and no others.* (This takes care of all simple quotations, and even of complicated broken quotations. Of course in this grade only simple quotations should appear.) Copy sentences containing technicalities; to be dictated later. Continue emphasis on proper terminal punctuation. Dictionary drill. Arranging words in alphabetic order (indexing). Divide simple sentences into part that says something and part that answers the question formed by placing *Who* or *What* before the part that says something. (This division of sentences may be introduced incidentally much earlier in connection with determining whether a group of words spoken or written by a pupil is a sentence.)

Sixth Grade.—Habit-forming drill. More than half the time given to various kinds of oral work. Three-sentence oral and written stories drawn from experience. Sentences more complicated. Written work in perfect letter form. Business letters. Every pupil should be perfect in terminal punctuation. Drill dividing sentences into part that says something and part that answers question *Who?* or *What?* Perfect address on envelopes. Learn plurals that are irregular. More indexing and dictionary drill. Master the following rule and its application in all written work: Place a comma before *and, but, or* adding a complete independent statement to another complete independent statement. Many sentences to show when there is a comma before *and* and when there is none (compound predicates, etc.). Many sentences written to illustrate this rule. Many dictation exercises, drilling on technicalities and on spelling demons.

(In many courses of study far more technical grammar is introduced in the sixth grade. Of course teachers in a school having such a course must follow it. If during the first six years pupils master the technicalities thus far suggested, including the work in oral and written three-sentence exercises, thus develop-

ing the sentence sense, and in the division of sentences into the two major parts; if they *master* these things, they will easily learn in the seventh and eighth grades—perhaps even in the eighth—all the technical grammar they will ever need. Perhaps most schools still teach too much technical grammar, with far too little mastery of practical, or applied, grammar, which is mastered only by unceasing habit-forming drill. At the best, few high schools are sending students to college who are letter-perfect in the few technicalities already suggested. In fact, many freshmen are still entering college who seem to be wholly lacking in the sentence sense.)

Seventh Grade.—Habit-forming drill. Oral and written stories drawn from experience may become longer, but there should still be much emphasis on the three-sentence type. Teach various ways of making two or even three sentences into one sentence. Insist that rules given in sixth grade be observed. Dictation exercises, containing spelling demons, to teach use of these rules and of all technicalities. Add this rule: Use a comma before *for, as, since* meaning *because* and adding a complete statement to another complete statement. Have pupils make many sentences to illustrate it. Dictation exercises to fix it. Require its observance in all written work. Teach intransitive verb as the verb that needs no helper, that does its work all itself. Teach nouns and pronouns as subject of verb. Use hundreds of brief, clear sentences as examples. Have these sentences analyzed according to formula given on page 210. Do not let pupils think passive verbs are intransitive because they have no helper. Take weeks for this, giving only a few minutes daily. Next teach the copulative verb, showing that it must have as its helper a noun meaning the same as the subject or an adjective modifying the subject. Again hundreds of sentences and many weeks, with but a few minutes daily. Add adjectives to subjects, in order to master this part of speech. Much writing of illustrative sentences by pupils. Much analysis of sentences. Next, teach the transitive verb, active voice, by showing that it must have as a helper a noun which receives an action named by the verb and performed by the subject. Follow same plan of hundreds of illustrative sentences made by teacher and by pupils, together with much analysis. Do not introduce passive

voice. Teaching the three verbs should take five or six months, with only a few minutes daily. Make many pages of exercises, mimeographing them, containing sentences with the three kinds of verbs as well as groups of words not sentences. Have much analysis. Make simple sentences. Have pupils add adjective to every noun and adverb to each verb, except copulative verbs, and to each adjective and each adverb. The purpose of all this is a final and complete grip by every pupil on exactly what a sentence is, with power every time to demonstrate that a group of words written by the pupil himself is a sentence. Continue dictionary drill.

Eighth Grade.—Daily habit-forming drill. Oral and written stories may become longer, but still much use of the three-sentence type. Sentences much more complicated. Brief letters in perfect form at least twice each week, both friendly and business in content, and always marked with rule numbers by the teacher and corrected by the pupil. Perfect envelope addresses. Dictation exercises frequently, always with spelling demons. Teach plural possessives, again emphasizing the tests of the possessive case. Sentences containing plural possessives should always show clearly that the possessive noun is plural. Often contrast singular possessives and plural. (Mr. Jones's house burned. The Joneses' house burned. Mary Fox's father is ill. The Foxes' car was wrecked.) Insist on grammatical accuracy as taught in habit-forming drills, even though principles have not been taught. Review grammar taught in seventh grade. Teach passive voice after reviewing transitive verb. Emphasize that the subject is acted upon when the voice is passive, while in all other forms of the verb the subject is acting. Have numberless sentences written in active and changed to passive, using all tenses. Expand adjectives and adverbs into phrases, thus teaching prepositions. Have numberless sentences made in which pronouns follow prepositions, thus developing the principle of much preceding habit-forming drill. As oral drill mention a preposition, and let a pupil make a sentence in which a pronoun or two pronouns are used after it. Errors are most frequent with pronouns of the first person. (*For.* "She sent for him and me.") Teach why pronouns must agree with their antecedent in number. (Will *each one* open *his* book?)

Develop phrases into clauses, repeating a thousand times that phrases and clauses are always nouns, adjectives, or adverbs. Show the absurdity of the dangling participle (Having come in, the wind blew the door shut), and teach how to avoid it. Teach that participles and infinitives are always nouns, adjectives, or adverbs; give these forms little time, however, except to make habit knowledge the fact that the subject of the infinitive is always in the objective case, this being essential to the accurate use of pronouns. In all grammar work use the shortest, simplest sentences possible. Do not make grammar a task by using intricate, involved, crabbed sentences. Teach grammar always and only as a road to testing for accuracy and clearness. Make pupils realize that by means of grammar they can always test themselves for accuracy. Spend much time on pronouns after transitive verbs, after prepositions, when used before and after copulative verbs, and as the subject of infinitives. Much drill on use of adjectives and adverbs. Let no pupil leave the eighth grade who is weak in the sentence sense. Make the final test for entering the ninth grade the writing every time of a sentence with proper beginning capital letter and proper terminal punctuation. A weakness here should always be fatal to promotion.

Ninth Grade.—Daily habit-forming drills. Frequent dictation exercises with much use of spelling demons. At least two letters or other papers of a page or two each week. Constant oral self-expression, never forgetting the three-sentence norm. Unceasing grammar review by demanding reasons for what is right and wrong. Grammar must be made to function. All papers marked with rule numbers by teacher and corrected by students, followed by re-examination. All rules in list beginning on page 536 to be mastered and applied during this year. Hundreds of sentences made by pupils to illustrate these rules. No student should be advanced from the ninth grade who does not observe habitually all of the simpler rules, and who does not understand the others. Beware of the idea that pupils will learn to punctuate by the meaning. This is a grievous error. Nor will they learn to punctuate by reading. They will learn to punctuate by exact rules or not at all. Much drill, especially dictation work, should be given in this grade to this work. In-

sist on the functioning of all oral and written habit-forming drills used from grade one till now.

Tenth, Eleventh, and Twelfth Grades.—Five minutes of habit-forming drill to begin *every* English recitation. Much dictation, using spelling demons and sentence forms illustrating all of the rules of punctuation, etc. Make accuracy habitual both on tongue and pen. A paper of one or two pages semi-weekly or at least weekly dealing with personal experiences, very often in letter form. Perfection in letter form and in addresses on envelopes. Occasionally a long paper dealing with an informational subject demanding investigation or with an expository subject. Frequent three-sentence talks dealing with books read, etc., the entire class speaking in twenty minutes. First and last sentences must be potent. Other oral work frequently, if possible the class being divided into groups so that every student can speak in a period. All written exercises marked with rule numbers, corrected by student, re-examined by teacher. No student should be graduated from high school who ever makes an error in the form of a letter or in addressing an envelope; who ever errs in the use of possessive forms, in the use of quotation marks, in the use of terminal punctuation, in the use of capital letters, in the spelling of the words known as demons. The sentence sense? Why speak of it? No student should enter the tenth grade who is not letter-perfect in it, and of course during the high school years no teacher should ever pass a student who shows carelessness in exercising his sentence sense. These are minimum essentials. Every high school teacher of English should demand them for promotion or graduation.

APPENDIX C

RULES FOR MARKING WRITTEN WORK

The mastery and use of all of these rules should be demanded by the end of the ninth grade. Before that only the ones already taught should be required, although the teacher may occasionally put on the margin of a pupil's paper a number not yet taught, if its use is perfectly and simply illustrated in the paper.

1. Use a comma before *and*, *but*, *or*, *nor* adding a complete independent statement to another complete independent statement.

2. Use a comma before *as*, *for*, *since* meaning *because* and adding a complete statement to another complete statement.

3. Use a comma before *yet*, *while*, *only* meaning *but* and adding a complete statement to another complete statement.

4. Use a comma before *though*, *although*, *so that*, *and so* adding a complete statement to another complete statement.

5. Use a comma after an adverbial clause (not phrase) used at the beginning of a sentence. Adverbial clauses often begin with *as*, *since*, *if*, *when*, *because*, *although*.

6. Set off with a comma or with commas a name or expression used to call the attention of a person spoken to.

7. Use a comma or commas to set off a short quotation from the words of explanation. Do not put a comma before the name of a book inclosed in quotation marks.

8. Use a comma or commas to set off the words *oh*, *yes*, *no*, *sir*, *ma'am*, *madam*, etc., when used with other words and after *why* used alone at the beginning of a sentence unless it helps to ask a question. After *oh* used alone place an exclamation point. An exclamation point often is used at the end of a sentence beginning with *oh*.

9. Use a comma before *when* meaning *and then* and before *where* meaning *and there*.

10. In dates and addresses place a comma after each item except the last when it ends the sentence or sentence equivalent.

11. Set off by commas a coördinate (parenthetical) appositive. Remember that many appositives are restrictive and need no commas. Single word appositives are often restrictive, as are names of books, poems, plays, etc.

12. When the words or expressions of a series are of equal rank, place a comma after each except the last. Be sure to put a comma before the *and* or *or* preceding the last member. Use no commas when adjectives are not of equal rank.

13. Use a comma before *because* unless it means "for the particular reason that." (There has been an accident, because a crowd is gathering near the corner.)

14. Relative clauses and other modifiers are either restrictive

or non-restrictive. A restrictive modifier should never be separated by a comma from the word it modifies. When an expression like "the particular" can be inserted before the antecedent of a relative pronoun, the relative clause is restrictive. Non-restrictive modifiers should always be set off by a comma or commas.

15. Use a comma whenever it is needed to make the meaning clear. It is seldom needed after a word or phrase at the beginning of a sentence. Never place a *single* comma between a subject and its verb or between a verb and its object; two commas are often so used. Seldom place a comma between the parts of a compound subject, of a compound predicate, or of a compound object complement.

16. Use a semicolon before *so* meaning *therefore*.

17. Use a semicolon before *then*, *therefore*, *nevertheless* adding a complete statement to another complete statement. (The semicolon is usually a little period. Note that in the uses mentioned in 16 and 17 a period might be used.)

18. A semicolon is sometimes used between the parts of a compound sentence when one or both parts contain a comma.

19. Use a hyphen between the parts of a compound word; also at the end of a line, *between syllables*, when part of the word is written at the beginning of the next line. Do not repeat the hyphen at the beginning of the line.

20. Close a sentence with proper terminal punctuation. Begin the next sentence with a capital. Use only complete sentences. Often two sentences can be combined to advantage, one becoming a clause or an infinitive or a participial phrase. Remember that a period should follow an abbreviation.

21. Use an apostrophe, properly, to take the place of an omitted letter or letters in a contraction, as well as to show that a noun is used in the possessive case. Form the possessive of *plural nouns ending in s* by adding the apostrophe only; of *all other* nouns by adding the apostrophe and *s*.

22. Use quotation marks properly. Do not include words of explanation within the quotation marks. The period and the comma are always within the quotation marks. The question mark and the exclamation point are within only when the quotation is a question or an exclamation.

23. Do not violate English grammar. Watch particularly that a pronoun is used in the right case form and that it agrees in number with the word for which it stands. Watch that a verb agrees with its subject.

24. Keep tenses consistent.

25. Connect smoothly.

26. Spell correctly. (Master *all right.*)

27. Use every word in its proper meaning.

28. Omit unnecessary words. To omit a word draw a horizontal line through it from end to end. Do not put it in marks of parenthesis.

29. Insert a word or words needed to make the meaning clear.

30. Keep modifiers near to the word modified. Be sure that a participle has something to modify.

31. Avoid needless capital letters, but use a capital letter when it is needed.

32. Be so clear that your reader must understand what you write. Repeated words and expressions usually violate euphony, but repeat if you can be clear in no other way. However, always strive after euphony; that is, to make what you have written sound well.

33. Be sure that your letter form is without error. Address your envelopes without an error.

34. Before writing, think a subject through, and make a written outline. Treat each division of your outline as a paragraph. In written conversation each speech should form a separate paragraph.

35. Never use a weak sentence at the beginning or at the end of a written or spoken composition. Begin with a sentence that compels attention. Close with a sentence making the reader wish for more.

36. Never be satisfied with trite or commonplace statements. Always strive for vivid forms of expression. Remember that detail writing is more pleasing than mere fact statements. Make more vivid a sentence or paragraph marked with this number.

37. This number means that you did not think and study enough about what you have written. Give it real thought; then write it again.

APPENDIX D

1. SOME SPELLING DEMONS

Here are several groups of words which should be mastered in the indicated grades. They should be reviewed in all succeeding grades. They are all "demons," the starred ones making up the hundred spelling demons which Dr. W. Franklin Jones found to be more frequently missed than any other words in the language. They should have special attention.

SECOND GRADE

again*
any*
ask
been*
blue*
buy*
coming*
dear*
does*
done*
dried
dropped
every*
first
goes
having*
hear*
heard*
here*
knew*
know*
making*
many*
much*
near
off
once*
only
read* (past)
running
school
shining
shoes*
some*
such
stopped
sure*
taking
their*
there*
they*
threw
told
tonight*
too*
tried
two*
very*
when
where*
which*
whole*
whose
write*
writing*
wrote*

THIRD GRADE

about
afraid
all right
almost
already
always*
asked
beginning*
children
charge
color*
could*
doctor*
early*
does n't
easy*
enough*
father
forty*
friend*
great
guess*
half
have
its
loose*
lose*
loving
maybe
new
none*
often*
people
quite
says*
should
shows
speak
sugar*
than
though*
truly*
until
woman*
would*

FOURTH GRADE

ache*
across
also
among*
because
before
believe*
built*
business*
busy*
can't*
choose*
cough*
don't*
easiest
February*
fourth
hour*
instead*
just*
losing
meant*
minute*
piece*
pleasant
quiet
raise*
ready*
receive
Saturday
seems*
sentence
straight*
through*
tired*
Tuesday*
used to*
weather
Wednesday*
week*
written

FIFTH GRADE

answer*
break*
country*
did n't
different
does n't
either
except
half*
isn't
perhaps
really
replied
since*
stretch
tear* (rend)
toward
trouble*
useful
wear*
whom
without

SIXTH GRADE

certain
crowd
describe
hoping
hurried
ladies
laid*
led
library
paid
said*
sense
separate*
speech
stories
studies
surprise
thrown
tries
whether*
won't*
would n't

SEVENTH GRADE

chief
copied
description
destroy
disappoint
disagree
enemy
finally
foreign
generally
government
grammar*
hoarse*
judgment
lies
lying
necessary
pretty
principal
probably
road
respectfully
seize
sincerely

EIGHTH GRADE

accept
at last
definite
divide
dollar's worth
easily
immediately
Jones's
lady's
ninth
occasion
occurred
offered
opened
preferred
usually

2. MISCELLANEOUS

The following words, arranged without reference to grade, are demons for many college freshmen. High school teachers will do well to make a special effort to have all students master them:

five cents' worth
a quarter's worth
a week's vacation
four days' rest
lose *vs.* loose
accept *vs.* except
together *vs.* to gather
already *vs.* all ready
altogether *vs.* all together
jest *vs.* just
precede *vs.* proceed
quiet *vs.* quite
there, their, and they 're
to, too, and two
principal *vs.* principle
course *vs.* coarse
until *vs.* till
finally *vs.* finely
your *vs.* you 're
dining *vs.* dinning
four *vs.* forty
pronounce *vs.* pronunciation
ordinary *vs.* extraordinary
its *vs.* it's
formally *vs.* formerly
each other's happiness
the Joneses' automobile
John Jones's barn

laboratory
privilege
professor
tragedy
independent
superintendent
drowned
football
theirs
ours
yours
hers
speech
decision
annual
character
does n't
o'clock
swimming
calendar
gasoline
guard
nineteen
busy
business
appoint
disappoint
picnicking

sophomore
athletics
baseball
beginning
chauffeur
discipline
height
ninety
noticeable
perspire
serviceable
therefore
recommend
committee
arrangement
etc.
railroad
getting
changing
nevertheless
library
nickel
appear
disappear
write
writing
surprise
accommodate

It is said that more than six per cent of the words missed by 2414 students taking the college entrance examinations are the following: believe, committee, its, pleasant, principal, separate, therefore, their, together, too.

According to a report in one of the nation's reputable newspapers, members of the faculty of the University of California say that the words most often misspelled by writers are:

separate	villain	all right
lose	Chautauqua	repetition
ninety	accommodate	ecstasy
privilege		

Ten other words commonly misspelled by college students as well as by many university graduates are:

exhilarate	oneself	councilor
hypocrisy	sacrilege	embarrass
indispensable	supersede	harass
irrelevant		

In Ogden a survey by the teachers showed that the ten words most often missed by pupils in the third grade are:

about	very	charge
half	when	maybe
than	could	does n't
buy		

APPENDIX E

BOOKS FOR BOYS

MR. CORYELL'S LIST OF BOOKS BOYS RECOMMEND TO EACH OTHER

In general, boys do not care for books recommended by adults. Fooled too often, they have grown wise. So a list of books which boys recommend to each other has value, but it has particular value when the list is cordially approved by their teachers. In the *Outlook* for August 16, 1922, Mr. Hubert V. Coryell, of the Brown and Nichols School, Cambridge, Massachusetts, tells the story of how he secured such a list from his boys, and he prints the list. Here it is, the figures showing that a certain number of boys out of a larger number have said, "No boys should miss this book." Books starred are also on Dr. Charters's list.

Adventures of Tom Sawyer,* by Samuel L. Clemens (Mark Twain). (20–70)
Arabian Nights. (19–70)
Biography of a Grizzly, by Ernest Thompson-Seton. (22–70)
Black Arrow, by Robert Louis Stevenson. (44–70)
Black Beauty, by Anna Sewell. (33–70)
Bob, Son of Battle, by Alfred Ollivant. (42–70)
Boy's Life of Theodore Roosevelt, by Hermann Hagedorn. (15–70)
Call of the Wild,* by Jack London. (48–70)
Captains Courageous, by Rudyard Kipling. (39–70)
Christmas Carol, by Charles Dickens. (31–70)
Connecticut Yankee in King Arthur's Court, by Samuel L. Clemens. (7–30)
Deerslayer, by James Fenimore Cooper. (2–70)
From the Earth to the Moon, by Jules Verne. (10–70)
Gulliver's Travels, by Jonathan Swift. (29–70)
Hans Brinker, by Mary Mapes Dodge. (18–70)
Huckleberry Finn,* by Samuel L. Clemens. (23–70)
In the Great Apache Forest, by James Willard Schultz. (17–70)
Ivanhoe, by Sir Walter Scott. (16–70)
Jim Davis,* by John Masefield. (15–70)
Jungle Books (First and Second), by Rudyard Kipling. (44–70)
Kidnapped, by Robert Louis Stevenson. (31–70)
Kim, by Rudyard Kipling. (11–70)
King Arthur and His Knights, by Howard Pyle. (33–70)
Lad: a Dog, by Albert Payson Terhune. (16–70)
Last of the Mohicans, by James Fenimore Cooper. (30–70)
Little Women, by Louisa M. Alcott. (10–70)
Lorna Doone, by R. D. Blackmore. (10–70)
Man Without a Country, by Edward Everett Hale. (33–70)
Master Skylark, by John Bennett. (5–70)
Men of Iron, by Howard Pyle. (19–70)
Merchant of Venice, by William Shakespeare. (19–70)
Merry Adventures of Robin Hood, by Howard Pyle. (26–70)
Monarch the Big Bear, by Ernest Thompson-Seton. (13–70)
Mysterious Island, by Jules Verne. (24–70)
Oliver Twist, by Charles Dickens. (17–70)
On the Warpath, by James Willard Schultz. (25–70)

Otto of the Silver Hand, by Howard Pyle. (36–70)
Prince and the Pauper, by Samuel L. Clemens. (19–70)
Red Fox, by Charles G. D. Roberts. (29–70)
Robinson Crusoe,* by Daniel DeFoe. (32–70)
Rolf in the Woods, by Ernest Thompson-Seton. (9–70)
Story of a Bad Boy, by Thomas Bailey Aldrich. (14–70)
Swiss Family Robinson, by Johann David Wyss. (18–70)
Tanglewood Tales, by Nathaniel Hawthorne. (12–70)
Three Musketeers, by Alexandre Dumas. (16–70)
Tom Brown's School Days, by Thomas Hughes. (32–70)
Tour of the World in Eighty Days, by Jules Verne. (11–70)
Trail of the Sandhill Stag, by Ernest Thompson-Seton. (32–70)
Treasure Island,* by Robert Louis Stevenson. (53–70)
Twenty Thousand Leagues under the Sea,* by Jules Verne. (16–70)
Two Years before the Mast, by Richard Henry Dana, Jr. (15–70)
Uncle Tom's Cabin, by Harriet Beecher Stowe. (14–70)
Westward Ho! by Charles Kingsley. (8–70)
White Fang, by Jack London. (30–70)
Wild Animals I Have Known, by Ernest Thompson-Seton. (30–70)
With the Indians in the Rockies,* by James Willard Schultz (14–70)

DR. CHARTERS'S LIST OF SUBSTITUTES FOR THE DIME NOVEL

In 1907 Dr. W. W. Charters, seeking a group of dime novel substitutes, wrote to twenty-four of the largest cities in the country and asked librarians to send a list of twelve books which boys of dime dreadful age found to be as interesting as the penny thriller. In 1917 he repeated his request. In the *Library Journal* for March, 1918, he reported on the results of his inquiries. His list is re-printed in *School and Society* for March 13, 1920. He names only books mentioned by at least three libraries. Besides the books starred in Mr. Coryell's list, the following titles occur, the figure showing the number of libraries mentioning the book:

Adventures of Buffalo Bill, by William F. Cody. (4)
Bar B Boys, by Edwin L. Sabin. (3)

Boy Scouts of the Black Eagle Patrol, by L. W. Quirk. (4)
Boys of Bob's Hill, by Charles P. Burton. (4)
Buffalo Bill and the Overland Trail, by Edwin L. Sabin. (3)
Cab and Caboose, by Kirk Monroe. (4)
Careers of Daring and Danger, by Cleveland Moffett. (3)
Crimson Sweater, by Ralph Henry Barbour. (4)
Fast Mail, by William Drysdale. (6)
Horsemen of the Plains, by Jos. A. Altsheler. (3)
Jack among the Indians, by George Bird Grinnell. (3)
Jack, the Young Ranchman, by George Bird Grinnell. (5)
Last of the Chiefs, by Jos. A. Altsheler. (4)
Toby Tyler, by James Otis Kaler. (10)
Tom Strong, by Alfred Bishop Mason. (3)
Track's End, by Hayden Carruth. (5)
Two Boys in a Gyro Car, by Kenneth Brown. (3)
Wilderness Castaways, by Dillon Wallace. (3)
Winning His Way to West Point, by Paul Bernard Malone. (3)
Young Trailers, by Jos. A. Altsheler. (8)
Young Train Despatcher, by Burton Egbert Stevenson. (3)

PUBLISHED LISTS OF CHILDREN'S BOOKS

The books mentioned in the two preceding lists are primarily suited to pupils of junior high school age. However, many of them will appeal strongly to boys—and some to girls—of high school years, particularly to those who have not yet attained in the home the habit of reading good books. While the second list does not rank as high as the first, containing some books which Mr. Coryell's boys would class as "time-killers," they are just what they claim to be, namely, substitutes for the dime novel. They have a value, as they do lift readers to a little higher plane.

The National Council of Teachers of English has published two reading lists of high value. *Books for Home Reading*, a pamphlet of sixty-four pages, names books for boys and girls in grades seven to twelve, inclusive, which are classified into novels, short stories, plays, poems, essays, interesting non-fiction, travel and adventure, biography, letters, speeches, and mythology, legendary history, folk-lore, etc. A sale approaching a hundred thousand copies suggests the value of the work done by Dr.

Herbert Bates and his committee. The pamphlet sells for fifteen cents for a single copy and for ten cents in quantities. It may be ordered from the National Council of Teachers of English, 6705 Yale Avenue, Chicago, Illinois.

Plays for High Schools and Colleges, published under the joint auspices of the National Council of Teachers of English and the Drama League of America, may be ordered from the same address. Its price is twenty-five cents a copy. Besides suggestions to producers of plays and a list of books helpful to them, the pamphlet lists fourteen pages of full-length plays, suggesting the type of each play and indicating the number and sex of characters required, and fifteen pages of one-act plays, similarly annotated. The addresses of publishers are also given. This is an invaluable listing of plays by Director Clarence Stratton and his committee.

Outstanding among book lists is that of Superintendent Carleton Washburn, of the Winnetka, Illinois, public schools, and Mabel Vogel, research assistant in the same system, in which they have striven to answer the question "What books should I recommend to my boys and girls?" They secured the coöperation of about 800 teachers in thirty-four cities, and through them learned what books are read and enjoyed by about 37,000 children. The results are embodied in the *Winnetka Book List*, now called *What Children Like to Read*, a volume of nearly 300 pages containing lists of books for grades three to ten inclusive, as well as age lists for children from eight to thirteen inclusive. Concerning each book is printed a brief statement written by a child and telling what the book is about or why the writer liked it. The volume, first published by the American Library Association, has been taken over by Rand, McNally and Company, Chicago.

Another excellent list of books for boys and girls is found in Terman and Lima's *Children's Reading*, which is published by D. Appleton and Company, New York. The volume contains a valuable discussion of the subject as well as the graded lists. It may be commended without reservation.

The Private School Association, of Boston, has published a *Report of Committee on Books* which has unique features. It gives a list of books recommended by both schools and pupils

(twenty pages), a list recommended by at least two schools but by no pupils (seven pages), and a list recommended by at least five pupils but by no school (six pages). It gives for each book the ages of pupils for whom it was recommended, with special mention of the ages for which it seems best adapted. It may be obtained for twenty-five cents from Hubert V. Coryell, Browne and Nichols School, Cambridge, Massachusetts. A supplement intended for pupils shows only books of outstanding value. This may be obtained for thirty-five cents a dozen.

Supplementary Reading List for High School English is published by Colorado State Teachers College. It contains seventy-three pages. Books are listed by high school years, one to four, and in separate divisions for novels, short stories, biography, poetry, drama, and essays and prose miscellany. In from one to a half dozen lines it characterizes each book, a feature of much value. It may be secured for thirty cents a copy by addressing the college at Greeley, Colorado.

Senior High School Reading List, compiled by the Iowa Library Commission in coöperation with the Iowa Association of Teachers of English, lists books in several different divisions for grades ten, eleven, and twelve. It characterizes each book in from two to ten words. It is published by the Iowa Library Commission, Des Moines, Iowa.

The *Reading List* for the state of Pennsylvania, prepared by Mr. Orton Lowe while director of English in the Department of Public Instruction, Harrisburg, gives for each grade from the seventh to the twelfth, inclusive, lists of books recommended for class use and for home reading, besides suggested papers and magazines. Address the Department.

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An interesting and successful attempt at "making poetry more vivid and understandable" for children and for adults who wish to enjoy poetry but who lack power to do so.

BARNES, WALTER, *English in the Country School.* Row, Peterson & Co. $1.50.

BATES, ARLO, *Talks on Teaching Literature.* Houghton Mifflin Co. $2.10.

Talks before the summer school of the University of Illinois. Chapter 12 deals with the novel; Chapter 13 with *Macbeth.*

——, *Talks on the Study of Literature.* Houghton Mifflin Co. $1.75.

——, *Talks on Writing English; First Series, Second Series.* Houghton Mifflin Co. Each $2.10.

*BLAISDELL, THOS. C., *Composition-Rhetoric.* American Book Co. $1.20.

BONE, WOUTRINA A., *Children's Stories and How to Tell Them.* Harcourt, Brace & Co. $1.50.

American edition of a most interesting book written and published in England.

*BROWN, ROLLO W., *How the French Boy Learns to Write.* Harvard University Press. $1.50.

*Carpenter, Baker, and Scott, *The Teaching of English in Elementary and Secondary Schools.* Longmans, Green & Co. $1.90.

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Every teacher from grade one to grade twelve should have a copy of this valuable bulletin.

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*Colby, J. Rose, *Literature and Life in School.* Houghton Mifflin Co. $1.80.

*Cook, H. Caldwell, *The Play Way.* F. A. Stokes Co. $4.

*Cooley, Alice Woodworth, *Language Teaching in the Grades.* Houghton Mifflin Co. 80 cents.

*Cox, Sidney, *The Teaching of English.* Harper & Brothers. $1.50.

Curry and Clippinger, *Children's Literature.* Rand, McNally & Co. $3.50.

A vital collection of literature for children, including selections for children of all ages, from writers past and present.

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Deming, Alhambra G., *Language Games for all Grades.* Beckley-Cardy Co. 80 cents.

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*GALLISHAW, JOHN, _The Only Two Ways to Write a Story_. G. P. Putnam's Sons. $4.

A discussion of the elements of the short story, followed by a remarkable analysis of twenty-one stories. Original, interesting, helpful. Persons hoping to sell short stories should study this book.

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GRABO, CARL H., _The Art of the Short Story_. Charles Scribner's Sons. $1.40.

*GREENOUGH AND KITTREDGE, _Words and Their Ways in English Speech_. The Macmillan Co. $2.10.

*HALIBURTON AND SMITH, _Teaching Poetry in the Grades_. Houghton Mifflin Co. $1.20.

A book all grade teachers should study.

*HAWLEY, HATTIE L., _Teaching English in Junior High Schools_. Houghton Mifflin Co. $1.20.

A book of devices, brief, interesting, helpful.

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Of highest value. Deals with literature, music, and pictures.

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Few have said so much of value in equal space as Mr. McGraw says in the first 31 pages.

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